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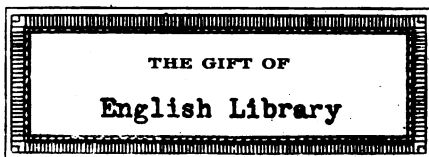
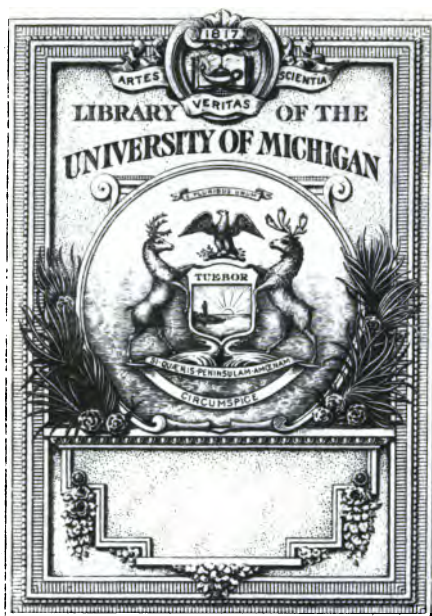
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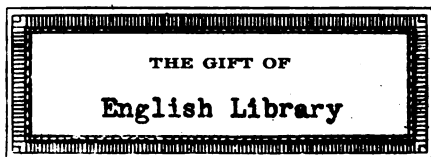
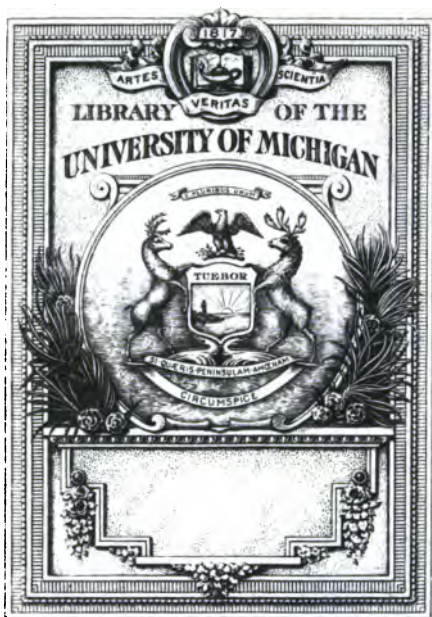
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SHAKESPEARE.

BATHED in mists of Penmaen Maur,
Taught by Plinlimmon's Druid power,
England's genius filled all measure
Of heart and soul, of mind and pleasure,
Gave to the race its emperor,
And life was larger than before,
Nor sequent centuries could hit
Orbit and sum of Shakespeare's wit.

EMERSON.



WILLIAM SHAKESPEARE.

SHAKESPEARE'S
TRAGEDY OF
MACBETH.

EDITED, WITH NOTES,

BY

HOMER E. SPRAGUE, A. M., PH. D.,

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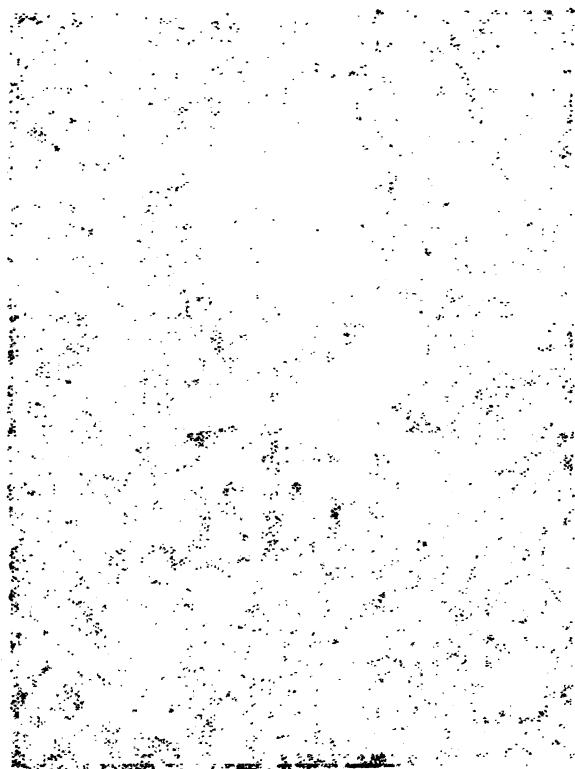
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WITH

ALCOHOLIC PHOTOGRAPHY AND A SWAMI
OF THE SOUTHERN EXPRESSIVE BEATING PLANT
THE HISTORY OF ENGLISH LITERATURE,
THE HISTORY OF LITERATURE
PAPERS.

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THE SHIP

SHAKESPEARE'S
TRAGEDY OF
MACBETH.

EDITED, WITH NOTES,

BY

HOMER B. SPRAGUE, A. M., PH. D.,

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PRESIDENT OF THE STATE UNIVERSITY OF NORTH DAKOTA; FOUNDER
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WITH

CRITICAL COMMENTS, ELOCUTIONARY ANALYSIS WITH
SUGGESTIONS FOR EXPRESSIVE READING, PLANS
FOR THE STUDY OF ENGLISH LITERATURE,
AND SPECIMENS OF EXAMINATION
PAPERS.

SILVER, BURDETT & CO., PUBLISHERS,
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1877

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PREFACE.

THIS edition of *Macbeth* is intended to meet the special needs of students, but it is hoped that the general reader may find it useful. It is believed to differ from all other school editions in important respects.

First, The notes, though copious, are arranged upon the principle of *stimulating* rather than *superseding* thought. A glance at any page will show this.

Secondly, It gives results of the latest etymological and critical research.

Thirdly, It gives the opinions of some of the best critics on almost all disputed interpretations.

Fourthly, It presents the best *methods of studying English Literature* by class exercises, by essays, and by examinations. (See the Appendix.)

Fifthly, It presents an Elocutionary Analysis with suggestions for Expressive Reading.

Sixthly, It gives a map of Scotland, showing the important localities in the play.

It is proper to add that we have not deviated so largely as other editors have felt at liberty to do from the original folio text, and in several instances we have even ventured to differ from all others in adhering to it. In justification of this boldness we have suggested new interpretations of some disputed passages, or new reasons for retaining the old reading; as, e. g., I, iii, 92, 93, "Which should be thine or his;" I, vi, 9, "Where they must breed and haunt;" II, i, 55, "Tarquin's ravishing sides;" III, iv, 105, "If trembling I inhabit then;" IV, i, 97, "Rebellious dead, rise never;" etc.

HOMER B. SPRAGUE.

UNIVERSITY OF NORTH DAKOTA,
APRIL, 1889.

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Far from the sun and summer gale,
In thy green lap was Nature's Darling laid,
What time, where lucid Avon stray'd,
To him the mighty mother did unveil
Her awful face: the dauntless child
Stretch'd forth his little arms and smiled.
"This pencil take," she said, "whose colors clear
Richly paint the vernal year:
Thine too these golden keys, immortal Boy!
This can unlock the gates of joy;
Of horror that and thrilling fears,
Or ope the sacred source of sympathetic tears."

GRAY.

INTRODUCTION TO MACBETH.

EARLY EDITIONS.

MACBETH appears to have been printed for the first time in the 1st folio edition of Shakespeare's works in 1623. The 2d folio saw the light in 1632. It contains numerous slight deviations from the text of the 1st. The 3d folio was published in 1664; the 4th in 1685.

DOWDEN'S SUMMARY AS TO THE DATE, ORIGIN, AND POSSIBLE INTERPOLATIONS OF THE PLAY.

MACBETH was seen acted at the Globe by Dr. Forman on April 20, 1610. But the characteristics of versification forbid us to place it after *Pericles* and *Antony and Cleopatra*, or very near *The Tempest*. Light endings [of verses] begin to appear in considerable numbers in *Macbeth* (twenty-one is the precise number), but of weak endings it contains only two*. Upon the whole, the internal evidence supports the opinion of Malone, that the play was written about 1606. The words in Macbeth's vision of the kings, in the first scene of the fourth act,

Some I see
That two-fold balls and treble sceptres carry,

refer to the union of the two kingdoms under James I. James had revived the practice of touching for the king's evil, described in the third scene of the fourth act. In the third scene of the second act the words, "Here's a farmer that hanged himself on the expectation of plenty," may have reference to the unusually low price of wheat in the summer and autumn of 1606. "Here's an equivocator that could swear in both scales against either scale; who committed treason enough for God's sake; yet could not equivocate to heaven" (in the third scene of the second act) has been supposed to allude to the doctrine of *equivocation*, avowed by Henry Garnet, Superior of the Order of Jesuits in England, on his trial for the gunpowder treason,

* By "light endings," which are hardly found at all in Shakespeare's earliest plays, he means monosyllabic words on which the voice can to a small extent dwell, such as *am, are, be, can, could, do, does, has, had, I, they, thou*, etc. By "weak endings" he means words so slight in sound, and so closely connected in sense with the following, that we are forced to run them into the closest connection with the first words of the next line. Such weak endings are *and, for, from, if, in, of, or*, etc. Light and weak endings abound in Shakespeare's latest plays.

March 28, 1606, and to his perjury on that occasion. In 1611 the ghost of Banquo was jestingly alluded to in Beaumont and Fletcher's *Knight of the Burning Pestle*.*

The materials for his play Shakespeare found in Holinshed's *Chronicle* (1579), connecting the portion which treats of Duncan and Macbeth with Holinshed's account of the murder of King Duffe by Donwald. The appearance of Banquo's ghost, and the sleep-walking of Lady Macbeth, appear to be inventions of the dramatist.

Thomas Middleton's play of *The Witch*, discovered in MS. in 1779, contains many points of resemblance to *Macbeth*. The Cambridge editors, Messrs. Clark and Wright, are of opinion that *Macbeth* was interpolated with passages by a second author—not improbably by Middleton—after Shakespeare's death, or after he had ceased to be connected with the theatre; the interpolator expanded the parts assigned to the weird sisters, and introduced a new character, Hecate. The following passages are pointed out as the supposed interpolations: Act I, ii; iii, 1 to 37; II, i, 61; iii (Porter's part); III, v; IV, i, 39 to 47; 125 to 132; iii, 140 to 159; V, v, 47 to 50; viii, 32 to 33 (Before my body I throw, etc.), and 35 to 75. This theory of interpolation must be considered as in a high degree doubtful, and in particular the Porter's part shows the hand of Shakespeare. As to Middleton's *The Witch*, it was probably of later date than Shakespeare's play.

EARLIEST ACCOUNT OF THE PLAY.

In the Bodleian Library at Oxford is preserved a MS. diary of one Dr. Simon Forman, containing what appears to be the earliest account of this tragedy. It is as follows:

"In Macbeth, at the Globe, 1610, the 20th of April, Saturday, there was to be observed first how Macbeth and Banquo, two noblemen of Scotland, riding through a wood, there stood before them three women, fairies or nymphs, and saluted Macbeth, saying three times unto him, Hail, Macbeth, King of Codor, for thou shall be a king, but shall beget no kings, etc. Then said Banquo, What, all to Macbeth and nothing to me? Yes, said the nymphs, Hail, to thee, Banquo; thou shall beget kings, yet be no king. And so they departed, and came to the Court of Scotland, to Duncan King of Scots, and it was in the days of Edward the Confessor. And Duncan bade them both kindly welcome, and made Macbeth [*etc*] forthwith Prince of Northumberland, and

*"When thou art at the table with thy friends,
Merry in heart and filled with swelling wine,
I'll come in midst of all thy pride and mirth,
Invisible to all men but thyself."

Mr. Halliwell quotes from *The Puritan*, printed in 1607, "We'll ha' the ghost i' th' white sheet sit at upper end o' th' table."

Rolfe remarks that the accession of James (1603) made Scottish subjects popular in England and the tale of *Macbeth and Banquo* would be one of the first to be brought forward, as Banquo was held to be an ancestor of the new king.

In the Registers of the Stationers' Company, Aug. 27, 1596, is the entry of a "Ballad of Makdobeth." In Kemp's *Nine Days' Wonder*, 1600, the same piece appears to be referred to as a "miserable stolne story" by "a penny poet." When King James visited Oxford, 1605, an Interlude in Latin on Macbeth and Banquo was performed in his honor.

sent him home to his own castle, and appointed Macbeth to provide for him, for he would sup with him the next day at night, and did so. And Macbeth contrived to kill Duncan, and through the persuasion of his wife did that night murder the king in his own castle, being his guest. And there were many prodigies seen that night and the day before. And when Macbeth had murdered the king, the blood on his hands could not be washed off by any means, nor from his wife's hands, which handled the bloody daggers in hiding them, by which means they became both much amazed and affronted. The murder being known, Duncan's two sons fled, the one to England, the [other to] Wales, to save themselves; they being fled, they were supposed guilty of the murder of their father, which was nothing so. Then was Macbeth crowned king, and then for fear of Banquo, his old companion, that he should beget kings but be no king himself, he contrived the death of Banquo, and caused him to be murdered on the way as he rode. The next night, being at supper with his noblemen, whom he had bid to a feast, to the which also Banquo should have come, he began to speak of noble Banquo, and to wish that he were there. And as he thus did, standing up to drink a carouse to him, the ghost of Banquo came and sat down in his chair behind him. And he, turning about to sit down again, saw the ghost of Banquo, which fronted him so that he fell in a great passion of fear and fury, uttering many words about his murder, by which, when they heard that Banquo was murdered, they suspected Macbeth. Then Macduff fled to England to the king's son, and so they raised an army and came into Scotland, and at Dunsinany overthrew Macbeth. In the mean time, while Macduff was in England, Macbeth slew Macduff's wife and children, and after, in the battle, Macduff slew Macbeth. Observe also how Macbeth's Queen did rise in the night in her sleep, and walked, and talked and confessed all, and the Doctor noted her words."

SOURCE OF THE PLOT OF MACBETH.

In his invaluable *Variorum* edition, Furness remarks, p. 355: "The historical incidents (if a medley of fable and tradition may be accounted historical) in the tragedy of 'Macbeth' are found in the *Scotorum Historia* of Hector Boece, first printed at Paris in 1526. This Boece, or Boyce, was the first principal of King's College, Aberdeen, and his work was translated into the Scotch dialect by John Bellenden, arch-deacon of Moray, in 1541. Messrs. Clark and Wright say that 'there is reason to think that Holinshed consulted this translation. The name Macbeth itself may even have been taken from Bellenden, as a rendering of the 'Maccabæus' of Boece, . . . Holinshed is Shakespeare's authority, Hector Boece is Holinshed's, and Boece follows Fordun, adding to him, however, very freely.'"

"The whole story," says Rev. C. E. Moberly in the Rugby edition of *Macbeth*, 'is told in doggerel rhymes by the author of a book called 'Albion's England,' published just before Queen Elizabeth's death,* and the 'Progresses of King James' tell us that in 1605 the members of the University of Oxford rehearsed it by way of wel-

*The first edition was published in 1586, but the "Continuance," containing the story of Macbeth in the 15th book, did not appear till 1606.

come to the king, in Latin hexameters hardly better in quality. A specimen of the 'hexameters' is worth giving:

'Banquonem agnovit generosa Loquabria Thanum;
Nec tibi, Banquo, tuis sed sceptrā nepotibus illae
Immortalibus immortalia vaticinatae.*

It had indeed, before this, been told by Buchanan, in his classical Latin prose; but the source from which Shakespeare mainly derived it was Holinshed's Chronicles."

SIR WALTER SCOTT'S ACCOUNT OF MACBETH.

Duncan, by his mother Beatrice a grandson of Malcolm II, succeeded to the throne on his grandfather's death, in 1033; he reigned only six years. Macbeth, his near relation, also a grandchild of Malcolm II, though by the mother's side, was stirred up by ambition to contest the throne with the possessor. The Lady of Macbeth also, whose real name was Graoch, had deadly injuries to avenge on the reigning prince. She was the granddaughter of Kenneth IV, killed 1003, fighting against Malcolm II; and other causes for revenge animated the mind of her who has been since painted as the sternest of women. The old annalists add some instigations of a supernatural kind to the influence of a vindictive woman over an ambitious husband. Three women, of more than human stature and beauty, appeared to Macbeth in a dream or vision, and hailed him successively by the titles of Thane of Cromarty, Thane of Moray, which the king afterwards bestowed on him, and finally by that of King of Scots; this dream, it is said, inspired him with the seductive hopes so well expressed in the drama.

Macbeth broke no law of hospitality in his attempt on Duncan's life. He attacked and slew the king at a place called Bothgowan, or the Smith's House, near Elgin, in 1039, and not, as has been supposed, in his own castle of Inverness. The act was bloody, as was the complexion of the times; but, in very truth, the claim of Macbeth to the throne, according to the rule of Scottish succession, was better than that of Duncan. As a king, the tyrant so much exclaimed against was, in reality, a firm, just, and equitable prince.† Apprehensions of danger from a party which Malcolm, the eldest son of the slaughtered Duncan, had set on foot in Northumberland, and still maintained in Scotland, seem, in process of time, to have soured the temper of Macbeth, and rendered him formidable to his nobility. Against Macduff, in particular, the powerful Maormor of Fife, he had uttered some threats which occasioned that chief to fly from the court of Scotland. Urged by this new counsellor, Siward, the Danish Earl of Northumberland, invaded Scotland in the year 1054,

*"Generous Lochabria recognized Banquo as thane. Nor did those (weird sisters) foretell to thee, Banquo, a sceptre immortal, but to thy immortal descendants."

†"All genuine Scottish tradition points to the reign of Macbeth as a period of unusual peace and prosperity in that disturbed land."

Freeman's *Norman Conquest*, II, p. 53.

displaying his banner in behalf of the banished Malcolm. Macbeth engaged the foe in the neighborhood of his celebrated castle of Dunsinane. He was defeated, but escaped from the battle, and was slain at Lumphanan in 1056.

HOLINSHED'S STORY OF KING DUFF'S ILLNESS CAUSED BY WITCH-CRAFT.

[*Abridged from Furness's "Macbeth."*]

In the meane time the king [Duffe, who began to reign A. D. 968] fell into a languishing disease, not so greenous as strange, for that none of his physicians could perceiue what to make of it.

And sithens it appeared manifestlie by all outward signes and tokens, that naturall moisture did nothing faile in the vitall spirits, his colour also was fresh and faire to behold, with such liuelines of looks, that more was not to be wished for; he had also a temperat desire and appetite to his meate & drinke, but yet could he not sleepe in the night time by any prouocations that could be deuised, but still fell into exceeding sweats, which by no means might be restrained.

But about that present time there was a murmuring amongst the people, how the king was vexed with no naturall sicknesse, but by sorcerie and magicall art, practised by a sort of witches dwelling in a towne of Murreyland, called Fores.

Wherevpon, albeit the author of this secret talke was not knowne: yet being brought to the kings eare, it caused him to send forthwith certeine wittle persons thither, to inquire of the truth. They that were thus sent, dissembling the cause of the iornie, were receiued in the darke of the night into the castell of Fores by the lieutenant of the same, called Donwald, who continuing faithfull to the king, had kept that castell against the rebels to the kings vse. Vnto him therefore these messengers declared the cause of their comming, requiring his aid for the accomplishment of the kings pleasure.

Wherevpon learning by hir confession [the confession of the daughter of one of the witches] in what house in the towne it was where they wrought there mischievous mysterie, he sent forth souldiers about the middest of the night, who breaking into the

I, iii, 23. house, found one of the witches roasting vpon a wooden broch an image of wax at the fier, resembling in each feature the kings person, made and deuised (as is to be thought) by craft and art of the diuel: an other of them sat reciting certeine words of enchantment, and still basted the image with a certeine liquor verie busilie.

The souldiers finding them occupied in this wise, tooke them together with the image, and led them into the castell, where being streictlie examined for what purpose they went about such manner of enchantment, they answered, to the end to make away the king; for as the image did waste afore the fire, so did the bodie of the king

breake foorth in sweat.* And as for the words of inchantment, they serued to keepe him still waking from sleepe, so that as the wax euer melted, so did the kings flesh: by the which meanes it should haue come to passe, that when the wax was once cleane consumed, the death of the king should immediatlie follow. So were they taught by euill spirits, and hired to worke the feat by the nobles of Murreyland. The standers by, that heard such an abhominable tale told by these witches, streightwaies brake the image, and caused the witches (according as they had well deserued) to bee burnt to death.

It was said that the king, at the verie same time that these things were a dooing within the castell of Fores, was deliuered of his languor, and slept that night without anie sweat breaking foorth vpon him at all, & the next daie being restored to his strength, was able to doo anie maner of thing that lay in man to doo, as though he had not beene sicke before anie thing at all.

HOLINSHED'S DESCRIPTION OF THE MURDER OF KING DUFF BY DONWALD, WHO WAS URGED ON TO THE DEED BY HIS WIFE.

Donwald thus being the more kindled in wrath by the words of his wife, determined to follow hir aduise in the execution of so heinous an act. Wherevpon deuising with himselfe for a while, which way hee might best accomplish his curssed intent, at length he gat opportunitie, and sped his purpose as followeth. It chanced that the king vpon the daie before he purposed to depart foorth of the castell, was long in his oratorie at his praiers, and there continued till it was late in the night. At the last, coming foorth, he called such afore him as had faithfullie serued him in pursute and apprehension of the rebels, and giuing them heartlie thanks, he bestowed sundrie honorable gifts amongst them, of the which number Donwald was one, as he that had beene euer accounted a most faithfull seruant to the king.

At length, hauing talked with them a long time, he got him into his priuie chamber, onellie with two of his chamber-lains, who hauing brought him to bed, came foorth againe, and then fell to banketting with Donwald and his wife, who had prepared diuerse delicate dishes, and sundrie sort of drinks for their reare supper or collation, wherat they sate vp so long, till they had charged their stomachs with such full gorges, that their heads were no sooner got to the pillow, but asleepe they were so fast, that a man might haue remooued the chamber ouer them, sooner than to haue awaked them out of their droonken sleepe.

Then Donwald, though he abhorred the act greatlie in his heart,

* Rolfe quotes from Theocritus (about the middle of the 3d century B. C.), who represents a witch as melting a waxen image, and saying:

ὡς τοῦτον τὸν καρὸν ἐγὼ συν δαίμονι τάκω,
ὡς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δελφίς

He quotes also Virgil's imitation of this in *Ecl.* viii. 80:

Limus ut hic durescit, et haec ut cera liquescit
Uno eodemque igni, sic nostro Daphnis amore.

As this clay grows hard and this wax melts by one and the same fire, so may Daphnis by our love.

yet through instigation of his wife, hee called foure of his seruants vnto him (whome he had made priue to his wicked intent before, and framed to his purpose with large gifts) and now declaring vnto them, after what sort they should worke the feat, they gladlie obeyed his instructions, & speedilie going about the murther, they enter the chamber (in which the king laie) a little before cocks crow, where they secretlie cut his throte as he lay sleeping, without anie busking* at all: and immediatellie by a posterne gate they carried foorth the dead bodie into the fields, and throwing it vpon an horse there provided readie for that purpose, they conuey it vnto a place, about two miles distant from the castell, where [they buried it in the bed of a little river]. For such an opinion men haue, that the dead corps of anie man being slaine, will bleed abundantly if the murtherer be present. But for what consideration soeuer they buried him there, they had no sooner finished the work, but that they slue them whose helpe they vsed herein, and streightwaies therevpon fled into Orknie.

Donwald, about the time that the murther was in dooing, got him amongst them that kept the watch, and so continued in companie with them all the residue of the night. But in the morning when the noise was raised in the king's chamber how the king was slaine, his bodie conueled away, and the bed all beraied with bloud; he with the watch ran thither, as though he had knowne nothing of the matter, and breaking into the chamber, and finding cakes of bloud in the bed, and on the floore about the sides of it, he foorthwith slue the chamberleins, as guiltie of that heinous murther, and then like a mad man running to and fro, he ransacked euerie corner within the castell, as though it had beene to haue seene if he might haue found either the bodie, or aine of the murtherers hid in aine priue place; but at length comming to the posterne gate, and finding it open, he burdened the chamberleins, whome he had slaine, with all the fault, they hauing the keies of the gates committed to their keeping all the night, and therefore it could not be otherwise (said he) but that they were of counsell in the committing of that most detestable murther.

Finallie, such was his ouer earnest diligence in the seuerie inquisition and triall of the offenders heerein, that some of the lords began to mislike the matter, and to smell foorth shrewd tokens, that he should not be altogither cleare himselfe. But for so much as they were in that countrie, where hee had the whole rule, what by reason of his friends and authoritie together, they doubted to vtter what they thought, till time and place should better serue therevnto, and heerevpon got them awaie euerie man to his home. For the space of six moneths together, after this heinous murther thus com-

mitted, there appeered no sunne by day, nor moone by night in anie part of the realme, but still was the skie couered with continuall clouds, and sometimes suche outrageous windes arose, with lightenings and tempests, that the people were in great feare of present destruction. (pp. 149-151.)

* Bustling, commotion.

Monstrous sights also that were seene within the Scottish kingdome that yeere [that is, of King Duffe's murder, A. D. 11, iv, 15. 972] were these, horses in Louthian, being of singular beautie and swiftnesse, did eate their own flesh, and would in no wise taste anie other meate. In Angus there was a gentlewoman brought foorth a child without eles, nose, hand or foot. There was a sparhawke also strangled by an owle. (p. 152.)

HOLINSHED'S ACCOUNT OF THE REMORSE OF KENNETH.

[Quoted by Furness as having probably suggested to Shakespeare the "voice" that cried "*sleep no more.*" Kenneth had poisoned Malcolme, son of Duff, and obtained from the Council at Scone the ratification of his son as his successor.]

Thus might he seeme happie to all men; but yet to himselfe he seemed most vnhappy as he that could not but still live in continuall feare, least his wicked practise concerning the death of Malcome Duffe should come to light and knowledge of the world. For so commeth it to passe, that such as are pricked in conscience for aine secret offense committed, haue euer an vnquiet mind. And (as the fame goeth) it chanced that a voice was heard as he was in bed in the night time to take his rest, vttering vnto him these or the like words in effect: "Thinke not Kenneth that the wicked slaughter of Malcome Duffe by thee contriued, is kept secret from the knowledge of the eternal God," &c. . . . The king with his voice being stricken into great dread and terror, passed that night without anie sleepe comming in his eles.

HOLINSHED'S HISTORY OF DUNCAN, MACDONWALD, MACBETH, BANQUO, ETC.

After Malcome . . . succeeded his nephew Duncane [A. D. 1034] the sonne of his daughter Beatrice; for Malcome had two daughters, the one, which was this Beatrice, being given in marriage unto one Abbanath Crinen, a man of great nobilitie, and thane of the Isles and west part of Scotland, bore of that marriage the foresaid Duncane; the other, called Doda, was married vnto Sinell, the thane of Glammis, by whom she had issue, one Makbeth, a valiant gentleman, and one that if he had not beene somewhat cruell of nature, might haue beene thought, most woorthie the gouernement of a realme. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and maners of these two cousins to haue beene so tempered and enterchangeable bestowed betwixt them, that where the one had too much clemencie, and the other of crueltie, the meane vertue betwixt these two extremities might haue reigned by indifferent partition in them both, so should Duncane haue proued a worthie king, and Makbeth an excellent capteine. The beginning of Duncans reigne was verie quiet and peaceable, without anie notable trouble; but after it was perceiued how negligent he was in punishing offenders, manie misruled persons tooke occasion thereof to trouble the peace and quiet state of the commonwealth, by seditious commotions.

Makdowald, one of great estimation among them, making first a confederacie of his neerest friends and kinsman, tooke vpon him to be chiefe capteine of all such rebels as would stand against the king, in maintenance of their grieuous offenses latelie committed against him. Manie slanderous words also, and railing tants this Makdowald vttered against his prince, calling him a faint-hearted milkesop, more meet to gouerne a sort of idle moonks in some cloister, than to to haue the rule of such valiant and hardie men of warre as the Scots were. He vsed also such subtile persuasions and forged allurements, that in a small time he had gotten together a mightie power

I, ii, 14. of men: for out of the westernne Isles there came vnto him a great multitude of people, offering themselues to assist him in that rebellious quarell, and out of Ireland in hope of the spoile came no small number of Kernes and Galloglasses.

Makdowald thus hauing a mightie puissance about him, incountered with such of the kings people as were sent against him into Lochquhaber, and discomfiting them, by mere force tooke their capteine Malcome, and after the end of the battell smote off his head. At length Makbeth speaking much against the kings softnes, and ouermuch slacknesse in punishing offenders, whereby they had such time to assemble together, he promised notwithstanding, if the charge were committed vnto him and vnto Banquho, so to order the matter, that the rebels should be shortly vanquished & quite put downe, and that not so much as one of them should be found to make resistance within the countrie.

And euen so it came to passe: for being sent foorth with a new power, at his entering into Lochquhaber, the fame of his comming put the enimies in such feare, that a great number of them stale secretlie awaie from their capteine Makdowald, who neuerthelesse inforced thereto, gaue battell vnto Makbeth, with the residue which remained with him: but being ouercome, and fleeing for refuge into a castell (within the which his wife & children were inclosed) at length when he saw how he could neither defend the hold anie longer against his enimies, nor yet vpon surrender be suffered to depart with life saued, hee first slue his wife and children, and lastlie himselfe, least if he had yeelded simplie, he should haue bene executed in most cruell wise for an example to other. Makbeth entring into the castell by the gates, as then set open, found the carcasse of Makdowald lieng dead there amongst the residue of the slaine bodies, caused the head to be cut off, and set vpon a poles end. The headlesse trunk he commanded to bee hoong vp vpon an high paire of gallowes.

Thus was justice and law restored againe to the old accustomed course, by the diligent means of Makbeth. Immediatlie wherevpon word came that Sueno king of Norway was arriued in Fife with a puissant armie, to subdue the whole realme of Scotland. (pp. 168, 169.)

Whereof when K. Duncane was certified, he set all slouthfull and lingering delaies apart, and began to assemble an armie in most speedie wise, like a verie vallant capteine. Therefore V, vi, 4. when his whole power was come together, he diuided

the same into three battells. The first was led by Makbeth, the second by Banquho, & the king himselfe governed in the maine battell or middle ward.

The armie of Scottishmen being thus ordered, came vnto Culros, where incountering with the enemies, after a sore and cruell foughten battell, Sueno remained victorious, and Malcome with his Scots discomfited. Howbeit the Danes were so broken by this battell, that they were not able to make long chase on their enimies, but kept themselues all night in order of battell, for doubt least the Scots assembling together againe, might haue set vpon them at some aduantage.

[Here follows an account of a victory gained by strategy by Duncan over Sueno, who was forced to fly to his ships at the mouth of Tay; also an account of the wreck and sinking of all but one of the ships by the violence of an east wind.]

The Scots hauing woone so notable a victorie, after they had gathered & diuided the spoile of the field, caused solemne processions to be made in all places of the realme, and thanks to be giuen to almightie God, that had sent them so faire a day ouer their enimies. But whilst the people were thus at their processions, woord was brought that a new fleet of Danes was arriued at Kingcorne, sent thither by Canute King of England, in reuenge of his brother Suenos ouerthrow. To resist these enimies, which were already landed, and busie in spoiling the countrie; Makbeth and Banquho were sent with the kings authoritie, who hauing with them a conuenient power, incountered the enemies, slew part of them, and I, ii, 62. chased the other to their ships. They that escaped and got once to their ships, obtained of Makbeth for a great summe of gold, that such of their friends as were slaine at this last bickering, might be buried in saint Colmes Inch. In memorie whereof, manie old sepultures are yet in the said Inch, there to be seene grauen with the armes of the Danes, as the manner of burieng noblemen still is, and heretofore hath been used.

HOLINSHED'S NARRATIVE OF THE WEIRD SISTERS.

And these were the warres that Duncane had with forren enimies, in the seventh yeere of his reigne. Shortlie after happened a strange and vncouth woonder, which afterward was the cause of much trouble in the realme of Scotland, as ye shall after heare. It fortunied as Makbeth and Banquho iournied towards Fores, where the king I, ii, 1. then laie, they went sporting by the wale together without other companie, saue onlie themselues, passing thorough the woods and fields, when suddenlie in the middest of a laund, there met them three women in strange and wild apparell, resembling creatures of elder world, whome when they attentuelie beheld, woondering much at the sight, the first of them spake and said; All haile Makbeth,thane of Glamis (for he had latelie entered into that dignitie and I, iii, 71. office by the death of his father Sinell). The second of them said, Haile Makbeth thane of Cawder. But the third said; All haile Makbeth that heereafter shalt be king of Scotland.

Then Banquo; What manner of women (saith he) are you, that seeme so little fauourable vnto me, whereas to my fellow heere, besides high offices, ye assigne also the kingdome, appointing foorth nothing for me at all? Yes (saith the first of them) we promise greater benefits vnto thee, than vnto him, for he shall reigne in deed, but with an vnluckie end: neither shall he leaue anie issue behind him to succede in his place, where contrarilie thou in deed shalt not reigne at all, but of thee those shall be borne which shall gouern the Scottish kingdome by long order of continuall descent. Herewith the foresaid women vanished immediatlie out of their sight. This was reputed at the first but some vaine fantasticall illusion by Mackbeth and Banquo, insomuch that Banquo I, iii, 53. would call Mackbeth in iest king of Scotland; and Mackbeth againe would call him in sport likewise, the father of manie kings. But afterwards the common opinion was, that these women were either the weird sisters, that is (as ye would say) the goddesses of destinie, or else some nymphs or feiries, indued with knowledge of prophesie by their necromantical science, bicause euerie thing came to passe as they had spoken. For shortlie after, the thane of Cawder being condemned at Fores of treason against the king committed; his lands, liuings, and offices were giuen of the kings liberalitie to Mackbeth.

The same night after, at supper, Banquo iested with him and said; Now Mackbeth thou hast obtained those things which the two former sisters prophesied, there remaineth onlie for thee to purchase that which the third said should come to passe. Wherevpon Mackbeth reuoluing the thing in his mind, began euen then to deuise how he might attaine to the kingdome: but yet he thought with himselfe that he must tarie a time, which should aduance him thereto (by the diuine prouidence) as it had come to passe in his former preferment. V, ii, 2. But shortlie after it chanced that king Duncane, hauing two sonnes by his wife which was the daughter of Siward earle of Northumberland, he made the elder of them called Malcolm prince of Cumberland, as it were thereby to appoint him his I, iv, 39. successor in the kingdome, immediatlie after his deceasse. Mackbeth sore troubled herewith, for that he saw by this means his hope sore hindered (where, by the old lawes of the realme, the ordinance was, that if he that should succeed were not of able age to take the charge vpon himselfe, he that was next of bloud vnto him should be admitted) he began to take counsell how he might vsurpe the kingdome by force, hauing a iust quarell so to doo (as he tooke the matter) for that Duncane did what in him lay to defraud him of all maner of title and claime, which he might in time to come, pretend vnto the crowne.

HOLLINSHED'S STATEMENT OF THE MURDER OF DUNCAN, ETC.

The wordes of the three weird sisters also (of whom before ye haue heard) greatlie encouraged him herevnto, but speciallie his wife lay sore vpon him to attempt the thing, as she that was verie ambitious, burning in vnquenched desire to beare the name of a queene. At

length therefore, communicating his purposed intent with his trustie friends, amongst whome Banquho was the chiefest, vpon confidence of their promised aid, he slue the king at Enuerns, or (as some say) at Botgosuane, in the sixt yeare of his reigne. Then hauing a companie about him of such as he had made priue to his enterprise, he caused himselfe to be proclaimed king, and fourth-

II, iv, 31. with went vnto Scone, where (by common consent) he receiued the inuesture of the kingdome according to the accustomed maner. The bodie of Duncane was first conueied vnto Elgine, & there buried in kinglie wise; but afterwards it was remoued

II, iv, 34. and conueied vnto Colmekill, and there laid in a sepulture amongst his predecessors, in the yeare after the birth of our Saviour, 1046.

Malcolme Cammore and Donald Bane the sons of king Duncane, for feare of their liues (which they might well know that Mackbeth would seeke to bring to end for his more sure confirmation in the estate) fled into Cumberland, where Malcolme remained, till time that saint Edward the sonne of Etheldred recouered the dominion of England from the Danish power, the which Edward receiued Malcolme by way of most friendlie entertainement; but Donald passed ouer into Ireland, where he was tenderlie cherished by the king of that land. Mackbeth, after the departure thus of Duncanes sonnes, vsed great liberalitie towards the nobles of the realme, thereby to win their fauour, and when he saw that no man went about to trouble him, he set his whole intention to mainteine iustice, and to punish all enormities and abuses, which had chanced through the feeble and slouthfull administration of Duncane. (pp. 169-171)

HOLINSHED'S STATEMENT OF BANQUO'S MURDER.

These and the like commendable lawes Makbeth caused to be put as then in vse, gouerning the realme for the space of ten yeeres in equall iustice. But this was but a counterfet zeale of equitie shewed by him. Shortlie after he began to shew what he was, in stead of equitie practising cruelty. For the pricke of conscience (as it

I, vii, 11. chanceth euer in tyrants, and such as attaine to anie estate by vnrighteous means) caused him euer to feare, least he should be serued of the same cup as he had ministred to his predecessor. The woords also of the three weird sisters would not out of his mind, which as they promised him the kingdome, so likewise

III, i, 48. did they promise it at the same time vnto the posteritie Banquho. He willed therefore the same Banquho with his sonne named Fleance, to come to a supper that he had prepared for them, which was in deed, as he had deuised, present death at the

III, i, 131. hands of certeine murderers, whom he hired to execute that deed, appointing them to meete with the same Banquho and his sonne without the palace, as they returned to their lodgings, and there to slea them, so that he would not haue his house slandered, but that in time to come he might cleare himselfe, if anie thing were laid to his charge, vpon anie suspicion that might arise.

It chanced yet by the benefit of the darke night, that though the father was slaine, the sonne yet by the helpe of almightie God reseruing him to better fortune, escaped that danger: and afterwards, to avoid further perill he fled into Wales.

HOLINSHED'S FURTHER ACCOUNT OF MACBETH'S OPPRESSIVE
AND CRUEL ACTS.

But to returne vnto Makbeth, in continuing the historie, and to begin where I left, ye shall vnderstand that after the contriued slaughter of Banquho, nothing prospered with the foresaid Makbeth: for in maner euery man began to doubt his owne life.

At length he found such sweetnesse by putting his nobles thus to death, that his earnest thirst after bloud in this behalfe might in no wise be satisfied: for ye must consider he wan double profite (as hee thought) hereby: for first they were rid out of the way whome he feared, and then againe his coffers were enriched by their goods which were forfeited to his vse. Further, to the end he might the more cruellie oppresse his subjects with all tyrantlike wrongs, he builded a strong castell on the top of an hie hill called Dunsinane, situate in Gowrie, ten miles from Perth, on such a proud height, that standing there aloft, a man might behold well neere all the countries of Angus, Fife, Stermond, and Ernedale, as it were lieng vnderneath him. This castell then being founded on the top of that high hill, put the realme to great charges before it was finished, for all the stufte necessarie to the building could not be brought vp without much toile and businesse. But Makbeth being once determined to haue the worke go forward, caused the thanes of each shire within the realme to come and helpe towards that building, each man his course about.

At the last, when the turne fell vnto Makduffe thane of Fife to builde his part, he sent workemen with all needfull prouision, and commanded them to shew such diligence in euery behalfe, that no occasion might bee giuen for the king to find fault with him, in that he came not himselfe as other had doone, which he refused to doo, for doubt least the king bearing him (as he partile vnderstood) no great good will, would laie violent handes vpon him, as he had doone vpon diuerse other. Shortly after, Makbeth comming to behold how the worke went forward, and bicause he found not Makduffe there, he was sore offended, and said; I perceiue this man will neuer obeie my commandements, till he be ridden with a snaffle; but I shall prouide well enough for him. Neither could he afterwards abide to looke vpon the said Makduffe, either for that he thought his puissance ouer great, either else for that he had learned of certeine wizzards, in whose words he put great confidence (for that the prophesie had happened so right, which the three faries or weird sisters had declared vnto him) how that he ought to take heed of Makduffe, who in time to come should seeke to destroie him.

And suerlie herevpon had he put Makduffe to death, but that a certeine witch, whome hee had in great trust, had told that he should neur be slaine with man borne of anie woman, nor vanquished till the wood of Bernane came to the castell of Dunsinane.

**HOLINSHED TELLS OF THE FLIGHT OF MACDUFF AND THE MURDER
OF HIS FAMILY.**

At length Makduffe, to auoid perill of life, purposed with himselfe to passe into England, to procure Malcolme Cammore to claime the crowne of Scotland. But this was not so secretlie deuised by Makduffe, but that Makbeth had knowledge giuen him thereof: for kings (as is said) haue sharpe sight like vnto Lynx, and long ears like vnto III. v 131. Midas. For Makbeth had in euery noble mans house one sllie fellow or other in fee with him, to reueale all that was said or doone within the same.

Immediatlie then, being aduertised whereabout Makduffe went, he came hastily with a great power into Fife, and forthwith besieged the castell where Makduffe dwelled, trusting to haue found him therein. They that kept the house, without anie resistance opened the gates, and suffered him to enter, mistrusting none euil. But neuerthelesse, Makbeth most cruellie caused the wife and children of Makduffe, with all other whom he found in that castell, to be slaine. Also he confiscated the goods of Makduffe, proclaimed

IV, iii. him traitor, and confined him out of all the parts of his realme; but Makduffe was alreadie escaped out of danger, and gotten into England vnto Malcolme Cammore.

**HOLINSHED RELATES THE INTERVIEW BETWEEN MACDUFF
AND MALCOLM.**

Malcolme hearing Makduffes woords, which he vttered in verie lamentable sort, for meere compassion and verie ruth that pearsed his sorrowfull hart, bewalling the miserable state of his countrie, he fetched a deepe sigh; which Macduffe perceiuing began to fall most earnestlie in hand with him, to enterprise the deliuering of the Scottish people out of the hands of so cruell and bloudie a tyrant, as Makbeth by too manie plaine experiments did shew himself to be, which was an easie matter for him to bring to passe, considering not onelie the good title he had, but also the earnest desire of the people to haue some occasion ministred, whereby they might be reuenged of those notable iniuries, which they dallie sustained by the outrageous crueltie of Makbeths misgouernance. Though Malcolme was verie sorrowfull for the oppression of his countriemen the Scots, in maner as Makduffe had declared, yet doubting whether he were come as one that ment vnfeinedlie as he spake, or else as sent from Macbeth to betraile him, he thought to haue some further triall, and therevpon dissembling his mind at the first, he answered as followeth.

I am trullie verie sorie for the miserie chanced to my countrie of Scotland, but though I haue neuer so great affection to relieue the same, yet by reason of certaine incurable vices, which reigne in me I am nothing meet thereto. First, such immoderate lust and voluptuous sensualitie (the abhominable founteine of all vices) followeth me that if I were made king of Scots I should seeke to defloure your maids and matrons in such wise that mine intemperance should be more importable vnto you than the bloudie tyrannie

of Makbeth now is. Heereunto Makduffe answered: this suerly is a verie euil fault, for many noble princes and kings haue lost
 IV, iii, 71. both liues and kingdomes for the same; neuerthelesse follow my counsell, make thy selfe king, and I shall conuele the matter so wiselie, that thou shalt be so satisfied
 IV, iii, 72. at thy pleasure in such wise, such no man shall be aware thereof.

Then said Malcolme, I am also the most auaritious creature on the earth, so that if I were king, I should seeke so manie waies to get lands and goods, that I would slea the most part of all the nobles of Scotland by surmised accusations, to the end I might inioy their lands, goods, and possessions.

Makduffe to this made answer, how it was a far woorse fault than the other; for auarice is the root of all mischiefe, and for that crime the most part of our kings haue beene slaine and brought to their finall end. Yet notwithstanding follow my counsell, and take vpon thee the crowne. There is gold and riches inough in Scotland to satisfie thy greedy desire. Then said Malcolme againe, I am furthermore inclined to dissimulation, telling of leasings,* and all other kinds of deceit, so that I naturallie reioise in nothing so much, as to betraie & deceiue such as put anie trust or confidence in my words. Then sith there is nothing that more becommeth a prince than constancie, veritie, truth, and iustice, with the other laudable fellowship of those faire and noble vertues which are comprehended onlie in soothfastnesse,† and that lieng vtterlie ouerthroweth the same; you see how vnable I am to gouern anie prouince or region.

Then said Makduffe: This yet is the woorst of all, and there I leaue thee, and therefore saie; Oh ye vnhappy and miserable Scottishmen, which are thus scourged with so manie and sundrie calamities, ech one aboue other! Ye haue one curssed and wicked tyrant that now reigneth ouer you, without anie right or title, oppressing you with his most bloudie crueltie. This other that hath the right to the crowne, is so replet with the inconstant behauiour and manifest vices of Englishmen, that he is nothing woorthie to inioy it: for by his owne confession he is not onlie auaritious, and giuen to vnsatiable lust, but so false a traitor withall, that no trust is to be had vnto anie word he speaketh. Adieu Scotland, for now I account myselfe a banished man for euer, without comfort or consolation: and with those words the brackish tears trickled downe his cheekes verie abundantly.

At the last, when he was readie to depart, Malcolme tooke him by the sleeue, and said: Be of good comfort Makduffe, for I haue none of these vices before remembred, but haue iested with thee in this manner, onlie to prooue thy mind: for diuerse times heeretofore hath Makbeth sought by this manner of meanes to bring me into his hands, but the more slow I haue shewed my selfe to condescend to thy motion and request, the more diligence shall I vse in accomplishing the same.

* Falsehoods.

† Truthfulness.

HOLINSHED'S DESCRIPTION OF THE INVASION OF ENGLAND BY OLD
SIWARD, THE BATTLE, THE DEATH OF MACBETH, ETC.

In the meane time, Malcolme purchased such fauor at king Edwards hands, that old Siward earle of Northumberland, was appointed with ten thousand men to go with him into Scotland, to support him in this enterprise, for recouerle of his right. But after that Makbeth perceiued his enimies power to increase, by such aid as came to them foorth of England with his aduersarie Malcolme, he recoiled backe into Fife, there purposing to abide in campe fortified

V, iv, 11. at the castell of Dunsinane; but he had such confidence in his prophesies, that he beleueed he should neuer be vanquished, till Birnane wood were brought to Dunsinane; nor yet to be slaine with anie man, that should be or was borne of anie woman.

Malcolme following hastilie after Makbeth, came the night before the battell vnto Birnane wood, and when his armie
V, iv. had rested a while there to refresh them, he commanded euerie man to get a bough of some tree or other of that wood in his hand, as big as he might beare, and to march foorth therewith in such wise, that on the next morrow they might come closelie and without sight in this manner within viewe of his enimies. On the morrow when Makbeth beheld them comming in this sort, he first marvelled what the matter ment, but in the end remembered himselfe that the prophesie which he had heard long before that time, of the comming of Birnane wood to Dunsinane castell, was likelie to be now fulfilled. Neuerthesse, he brought his men in order of battell, and exhorted them to doo valiantlie, howbeit his enimies had scarcely cast from them their boughs, when Makbeth perceiuing their numbers, betooke him streict to flight, whom Makduffe pursued with great hatred euen till he came vnto Lunfannaine, where Makbeth preceiuing that Makduffe was hard at his backe, leapt beside his horse, saing; Thou traitor, what meaneth it that thou shouldest thus in vaine follow me that am not appointed to be slaine by anie creature that is borne of a woman, come on therefore, and receiue thy reward which thou hast deserued for thy paines, and therewithall he lifted vp his sword thinking to haue slaine him.

But Makduffe quicklie auoiding* from his horse, yer he came at him, answered (with his naked sword in his hand) saing: It is true Makbeth, and now shall thy insatiable crueltie haue an end, for I am euen he that thy wizzards haue told thee of, who was neuer borne of my mother, but ripped out of her wombe; therewithall he stept vnto him, and slue him in the place. Then cutting his head
V, viii, 53. from his shoulders, he set it vpon a pole, and brought it vnto Malcolme. This was the end of Makbeth, after he had reigned 17 yeeres ouer the Scottishmen. He was slaine in the yeere of the incarnation 1057, and in the 16 yeere of king Edwards reigne ouer the Englishmen.

Malcolme Cammore thus recouering the realme (as ye haue

* Withdrawing, dismounting.

heard) by support of king Edward, in the 16 yeere of the same Edwards reigne, he was crowned at Scone the 25 day of Aprill, in the yeere of our Lord 1057. He created manie earles, lords, barons, and knights. Manie of them that before were thanes, were at this V, viii, 63. time made earles, as Fife, Menteth, Atholl, Leuenox, Murrey, Cathnes, Rosse, and Angus. These were the first earles that have beene heard of amongst the Scottishmen, (as their histories doo make mention.) (pp. 174-176.)

HOLLINSHED'S PARTICULARS OF THE DEATH OF YOUNG SIWARD.

[*In the 5th Chapter of the 8th book of the history of England.*]

About the thirteenth yeere of king Edward his reigne (as some write) or rather about the nineteenth or twentieth yeere, as should appeare by the Scottish writers, Siward the noble earle of Northumberland with a great power of horssemen went into Scotland, and in battell put to flight Makbeth that had vsurped the crowne of Scotland.

It is recorded also, that in the foresaid battell, in which earle Siward vanquished the Scots, one of Siwards sonnes chanced to be slaine, whereof although the father had good cause to be sorrowfull, yet when he heard that he died of a wound which he had receiued in fighting stoutlie in the forepart of his bodie, and that with his face towards the enimie, he greatlie reioised thereat, to heare that he died so manfullie. But here is to be noted, that not now, but a little before (as Henrie Hunt. saith) that earle Siward went into Scotland himselfe in person, he sent his sonne with an armie to conquere the land, whose hap was there to be slaine; and when his father heard the newes, he demanded whether he receiued the wound whereof he died, in the forepart of the bodie, or in the hinder part; and V, viii, 49 when it was told him that he receiued it in the forepart; I reioise (saith he) euen with all my heart, for I would not wish either to my sonne nor to my selfe any other kind of death.

CRITICAL COMMENTS.

[*From Johnson's Edition of Macbeth, 1765.*]

This play is deservedly celebrated for the propriety of its fiction, and solemnity, grandeur, and variety of its action; but it has no wise discrimination of character; the events are too great to admit the influence of particular dispositions, and the course of the action necessarily determines the conduct of the agents.

The danger of ambition is well described; and I know not whether it may not be said, in defense of some parts which now seem improbable, that, in Shakespeare's time, it was necessary to warn credulity against vain and delusive predictions.

The passions are directed to their true end. Lady Macbeth is merely detested; and though the courage of Macbeth deserves some esteem, yet every reader rejoices at his fall.

[*From Steevens's Notes on Macbeth, 1773.*]

Shakespeare has supported the character of Lady Macbeth by repeated efforts, and never omits an opportunity of adding a trait of ferocity, or a mark of a want of human feelings, to this monster of his own creation. The softer passions are more obliterated in her than in her husband, in proportion as her ambition is greater. She meets him on his arrival from an expedition of danger, with such a salutation as would have become one of his friends or vassals; a salutation apparently fitted rather to raise his thoughts to a level with her own purposes than to testify her joy at his return or manifest an attachment to his person; nor does any sentiment expressive of love or softness fall from her throughout the play.

[*From Whately's Remarks on Some Characters of Shakespeare, 1785.*]

Macbeth wants no disguise of his natural disposition, for it is not bad; he does not affect more piety than he has; on the contrary, a part of his distress arises from a real sense of religion: which makes him regret that he could not join the chamberlains in prayer for God's blessings, and bewail that he has "given his eternal jewel to the common enemy of man." He continually reproaches himself for his deeds; no use can harden him: confidence cannot silence, and even despair cannot stifle the cries of his conscience. By the first murder he "put rancors in the vessel of his peace;" and of the last he owns to Macduff, "My soul is too much charged with blood of thine already."

[*From John Philip Kemble's (brother of Mrs. Siddons) Answer, 1785.*]

That Shakespeare has not put into any mouth the slightest insinuation against the personal courage of Macbeth is in itself a decisive proof that he never meant his nature should be liable to so base a reproach. His deadliest enemies, they who have suffered most from his oppression and cruelty, in the deepest expressions of their detestation of his person and triumph over his fallen condition, are never allowed by the poet to utter a syllable in derogation from his known character of intrepidity. Some, we see, ascribe his actions to *madness*; but then, it is a *valiant* distraction; some call him *tyrant*, but then he is a *confident* tyrant. All know his character too well to upbraid him with cowardice.

[*From Coleridge's Notes and Lectures upon Shakespeare, 1808.*]

Lady Macbeth, like all in Shakespeare, is a class individualized:—of high rank, left much alone, and feeding herself with dreams of ambition, she mistakes the courage of fantasy for the power of bearing the consequences of the realities of guilt. Hers is the mock fortitude of a mind deluded by ambition; she shames her husband with a superhuman audacity of fancy which she cannot support, but sinks in the season of remorse and dies in suicidal agony. Her speech, "Come, all you spirits that tend on mortal thoughts," etc.,

is that of one who had habitually familiarized her imagination to dreadful conceptions, and was trying to do so still more. Her invocations and requisitions are all the false efforts of a mind accustomed only hitherto to the shadows of the imagination, vivid enough to throw the every-day substances of life into shadow, but never as yet brought into direct contact with their own correspondent realities.

[*From Schlegel's Dramatic Art and Literature, 1815.*]

Repentance immediately follows, nay, even precedes the deed, and the stings of conscience leave him rest neither night nor day. But he is now fairly entangled in the snares of hell; truly frightful it is to behold that same Macbeth, who once as a warrior could spurn at death, now that he dreads the prospect of the life to come, clinging with growing anxiety to his earthly existence the more miserable it becomes, and pitilessly removing out of the way whatever to his dark and suspicious mind seems to threaten danger. However much we may abhor his actions, we cannot altogether refuse to compassionate the state of his mind; we lament the ruin of so many noble qualities, and even in his last defence we are compelled to admire the struggle of a brave will with a cowardly conscience. We might believe that we witness in this tragedy the overruling destiny of the ancients represented in perfect accordance with their ideas; the whole originates in a supernatural influence, to which the subsequent events seem inevitably linked. Moreover, we even find here the same ambiguous oracles which, by their literal fulfillment, deceive those who confide in them. Yet it may be easily shown that the poet has, in his work, displayed more enlightened views. He wishes to show that the conflict of good and evil in this world can only take place by the permission of Providence, which converts the curse that individual mortals draw down on their heads into a blessing to others. . . . In the progress of the action, this piece is altogether the reverse of *Hamlet*; it strides forward with amazing rapidity, from the first catastrophe (for Duncan's murder may be called a catastrophe) to the last. Thought and done! is the general motto; for as Macbeth says:—

The flighty purpose never is o'ertook,
Unless the deed go with it.

In every feature we see an energetic, heroic age, in the hardy North, which steels every nerve. The precise duration of the action cannot be ascertained—years, perhaps, according to the story; but we know that to the imagination the most crowded time appears always the shortest. Here we can hardly conceive how so very much could ever have been compressed into so narrow a space; not merely external events—the very inmost recesses in the minds of the dramatic personages are laid open to us. It is as if the drags were taken from the wheels of time, and they rolled along without interruption in their descent. Nothing can equal this picture in its power to excite terror. We need only allude to the circumstances attending the murder of Duncan, the dagger that hovers before

the eyes of Macbeth; the vision of Banquo at the feast, the madness of Lady Macbeth;—what can possibly be said on the subject that will not rather weaken the impression they naturally leave? Such scenes stand alone, and *are to be found only in this poet*; otherwise the tragic muse might exchange her mask for the head of Medusa.

[*From William Hazlitt's Characters of Shakespeare's Plays, 1817.*]

The whole play is an unruly chaos of strange and forbidden things, where the ground rocks under our feet. Shakespeare's genius here took its full swing, and trod upon the farthest bounds of nature and passion. This circumstance will account for the abruptness and violent antitheses of the style, the throes and labor which run through the expression, and from defects will turn them into beauties. "So fair and foul a day," etc. "Such welcome and unwelcome news together." "Men's lives are like the flowers in their caps, dying or ere they sicken." "Look like the innocent flower, but be the serpent under it." The scene before the castle-gate follows the appearance of the witches on the heath, and is followed by a midnight murder. Duncan is cut off betimes by treason leagued with witchcraft, and Macduff is ripped untimely from his mother's womb to avenge his death. Macbeth, after the death of Banquo, wishes for his presence in extravagant terms, "To all, and him, we thirst;" and when his ghost appears, cries out, "Avaunt and quit my sight;" and being gone, he is "himself again." . . . In Lady Macbeth's speech, "Had he not resembled my father as he slept, I had done't," there is murder and filial piety together; and in urging him to fulfill his vengeance against the defenceless king, her thoughts spare the blood neither of infants nor old age. The description of the witches is full of the same contradictory principle; they "rejoice when good kings bleed,"* they are neither of the earth nor the air, but both; "they should be women, but their beards forbid it;" they take all the pains possible to lead Macbeth on to the height of his ambition; only to betray him "in deeper consequence," and after showing him all the pomp of their art, discover their malignant delight in his disappointed hopes by that bitter taunt, "Why stands Macbeth thus amazedly?" We might multiply such instances everywhere.

[*From Mrs. Jameson's Characteristics of Women, 1833.*]

It is particularly observable that in Lady Macbeth's concentrated, strong-nerved ambition, the ruling passion of her mind, there is yet a touch of womanhood; she is ambitious less for herself than for her husband. It is fair to think this, because we have no reason to draw any other inference, either from her words or her actions. In her famous soliloquy, after reading her husband's letter, she does not once refer to herself. It is of him she thinks; she wishes to see her husband on the throne, and to place the sceptre within *his* grasp.

* Furness points out that this line is not Shakespeare's.

The strength of her affection adds strength to her ambition. Although in the old story of Boethius we are told that the wife of Macbeth "burned with unquenchable desire to bear the name of queen," yet in the aspect under which Shakespeare has represented the character to us, the selfish part of of this ambition is kept out of sight. We must remark also, that in Lady Macbeth's reflections on her husband's character, and on that milkiness of nature which she fears may impede him from "the golden round," there is no indication of female scorn; there is exceeding pride, but no egotism, in the sentiment or the expression; no want of wifely or womanly respect and love for *him*; but, on the contrary, a sort of unconsciousness of her own mental superiority, which she betrays rather than asserts, as interesting in itself as it is most admirably conceived and delineated. Nor is there anything vulgar in her ambition; as the strength of her affections lends to it something profound and concentrated, so her splendid imagination invests the object of her desire with its own radiance. We cannot trace in her grand and capacious mind that it is the mere baubles and trappings of royalty which dazzle and allure her; hers is the sin of the "star-bright apostate," and she plunges with her husband into the abyss of guilt to procure for "all their days and nights sole sovereign sway and masterdom." She revels, she luxuriates, in her dream of power. She reaches at the golden diadem which is to sear her brain; she perils life and soul for its attainment, with an enthusiasm as perfect, a faith as settled, as that of the martyr who sees at the stake heaven and its crowns of glory opening upon him.

The power of religion could alone have controlled such a mind; but it is the misery of a very proud, strong, and gifted spirit, without sense of religion, that instead of looking upward to find a superior, it looks around and sees all things as subject to itself. Lady Macbeth is placed in a dark, ignorant iron age; her powerful intellect is slightly tinged with its credulity and superstitions, but she has no religious feeling to restrain the force of will. She is a stern fatalist in principle and action—"What is done, is done," and would be done over again under the same circumstances; her remorse is without repentance or any reference to an offended Deity; it arises from the pang of a wounded conscience, the recoil of the violated feelings of nature; it is the horror of the past, not the terror of the future; the torture of self-condemnation, not the fear of judgment; it is strong as her soul, deep as her guilt, fatal as her resolve, and terrible as her crime.

[From *Campbell's Life of Mrs. Siddons, 1834.*]

I regard *Macbeth* upon the whole, as the greatest treasure of our dramatic literature. We may look as Britons at Greek sculpture and Italian paintings with a humble consciousness that our native art has never reached their perfection; but in the drama we can confront *Æschylus* himself with Shakespeare, and of all modern theatres, *ours* alone can compete with the Greek in the unborrowed nativeness and sublimity of its superstition. In the grandeur of

tragedy *Macbeth* has no parallel till we go back to the *Prometheus* and the *Furies* of the Attic stage. I could even produce innumerable instances of striking similarity between the metaphysical mintage of Shakespeare's and Æschylus's style, a similarity both in beauty and in the fault of excess, that, unless the contrary had been proved,* would lead me to suspect our great dramatist to have been a studious Greek scholar.

The progress of *Macbeth* in crime is an unparalleled lecture in ethical anatomy . . . Lady *Macbeth* is a splendid picture of evil, a sort of sister of Milton's *Lucifer*; and, like him, we surely imagine her externally majestic and beautiful. Mrs. Siddons's idea of her having been a delicate and blonde beauty, seems to me to be a pure caprice. The public would have ill exchanged such a representative of Lady *Macbeth* for the dark locks and the eagle eyes of Mrs. Siddons.

[From Mrs. Siddons's Remarks on the Character of Lady *Macbeth*.
Quoted by Campbell in 1838.]

In this astonishing creature one sees a woman in whose bosom the passion of ambition has almost obliterated all the characteristics of human nature; in whose composition are associated all the subjugating powers of intellect and all the charms and graces of female beauty. You will probably not agree with me as to the character of that beauty; yet perhaps this difference of opinion will be entirely attributable to the difficulty of your imagination disengaging itself from that idea of the person of her representative which you have been so long accustomed to contemplate. According to my notion, it is of that character which I believe is generally allowed to be most captivating to the other sex—fair, feminine, nay, perhaps, even fragile—

Fair as the forms that, wove in Fancy's loom,
Float in light visions round the poet's head.

Such a combination only, respectable in energy and strength of mind, and captivating in feminine loveliness, could have composed a charm of such potency as to fascinate the mind of a hero so dauntless, a character so amiable, so honorable as *Macbeth*; to seduce him to brave all the dangers of the present and all the terrors of a future world; and we are constrained, even whilst we abhor his crimes, to pity the infatuated victim of such a thralldom. . . .

In one point of view, at least, this guilty pair extort from us, in spite of ourselves, a certain respect and approbation. Their grandeur of character sustains them both above recrimination (the despicable accustomed resort of vulgar minds) in adversity; for the wretched husband, though almost impelled into this gulf of destruction by the instigations of his wife, feels no abatement of his love for her, while she, on her part, appears to have known no tenderness for him, till, with a heart bleeding at every pore, she beholds

*But has it been really proved?—Editor.

in him the miserable victim of their mutual ambition. Unlike the first frail pair in Paradise, they spent not the fruitless hours in mutual accusation.

[Mrs. Siddons tells of her early experience in preparing to personate Lady Macbeth as follows:]

It was my custom to study my characters at night when all the domestic cares and business of the day were over. On the night preceding that in which I was to appear in this part for the first time, I shut myself up, as usual, when all the family were retired, and commenced my study of Lady Macbeth. As the character is very short, I thought I should soon accomplish it. Being then only twenty years of age, I believed, as many others do believe, that little more was necessary than to get the words into my head; for the necessity of discrimination, and the development of character at that time of my life, had scarcely entered into my imagination. But to proceed, I went on with tolerable composure, in the silence of the night (a night I can never forget), till I came to the assassination scene, when the horrors of the scene rose to a degree that made it impossible for me to get farther. I snatched up my candle and hurried out of the room in a paroxysm of terror. My dress was of silk, and the rustling of it, as I ascended the stairs to go to bed, seemed to my panic-struck fancy like the movement of a spectre pursuing me. At last I reached my chamber, where I found my husband fast asleep. I clapt my candlestick down upon the table, without the power of putting the candle out, and threw myself on my bed without daring to stay even to take off my clothes. At peep of day I rose to resume my task; but so little did I know of my part when I appeared in it, at night, that my shame and confusion cured me of procrastinating my business for the remainder of my life.

[From Joseph Hunter's New Illustrations of Shakespeare, 1845.]

Beside the main subject of the midnight murder of a king sleeping in the house of one of his nobles, and surrounded by his guards, the death and appearance of the ghost of Banquo, and the whole machinery and prophecy of the wayward sisters, with the interior view of a castle in which is a conscience-stricken monarch reduced to the extremity of a siege, the poet seems to have intended to concentrate in this play many of the more thrilling incidents of physical and metaphysical action. The midnight shriek of women; sleep with its stranger accidents, such as laughing, talking, walking, as produced by potions, as disturbed by dreams, as full of wicked thoughts; the hard beating of the heart; the parched state of the mouth in an hour of desperate guilt; the rousing of the hair at a dismal treatise; physiognomy; men of manly hearts moved to tears; the wild thoughts which haunt the mind of guilt, as in the air-drawn dagger, and the fancy that sleep was slain and the slayer should know its comforts no more; death in some of its stranger varieties—the soldier dying of wounds not bound up, the spent swimmer, the *pilot* wrecked on his way

home, the horrible mode of Macdonnell's death, the massacre of a mother and her children, the hired assassins perpetrating their work on the belated travellers—these are but a portion of the terrible circumstances attendant on the main events of this tragic tale.

He goes for similar circumstances to the elements, and to the habits of animals about which superstitions had gathered—the flitting of the bat, the flight of the crow to the rooky wood—the fights of the owl and the falcon, and of the owl and the wren, the scream of the owl, the chirping of the cricket, the croak of the prophetic raven, and bark of the wolf, the horses devouring one another; the pitchy darkness of night, the murky darkness of a lurid day, a storm rattling in the battlements of an ancient fortress—we have all this before we have passed the bounds of nature and entered the regions of metaphysical agency.

There we have the spirits which tend on mortal thoughts, the revelations by magot-pies, the moving of stones, the speaking of trees, and lamentings heard in the air, and almost the whole of the mythology of the wayward sisters—their withered and wild attire, their intercourse with their queen, their congregating in the hour of storms on heaths which the lightning has scathed, the strange instruments employed by them, the mode of their operations, and their compelling the world invisible to disclose the secrets of futurity.

[*From Fletcher's Studies of Shakespeare, 1847.*]

The first thing that strikes us in such a character is the intense selfishness—the total absence both of sympathetic feeling and moral principle—and the consequent incapability of remorse in the proper sense of the term. So far from finding any check to his design in the fact that the king bestows on him the forfeited title of the traitorous thane of Cawdor as an especial mark of confidence in his loyalty, this only serves to whet his own villainous purpose. The dramatist has brought this forcibly home to us in i. 4. 10-58. It is from no "compunctious visiting of nature," but from sheer *moral cowardice*—from fear of *retribution in this life*—that we find Macbeth shrinking, at the last moment, from the commission of his enormous crime. This will be seen the more attentively we consider i. 7. 1-25 and 31-35. In all this we trace a most clear consciousness of the impossibility that he should find of masking his guilt from the public eye—the odium which must consequently fall upon him in the opinions of men—and the retribution it would probably bring upon him. But here is no evidence of true *moral* repugnance, and as little of any religious scruple—"We'd jump the life to come." The dramatist, by this brief but significant parenthesis, has taken care to leave us in no doubt on a point so momentous towards forming a due estimate of the conduct of his hero. However, he feels, as we see, the dissuading motives of worldly prudence in all their force. But one devouring passion urges him on—the master-passion of his life—the lust of power, i. 7-26. Still, it should seem that the considerations of policy and safety regarding this life might even have withheld him from the actual commission of the murder, had not the spirit of his wife come in

to fortify his failing purpose. At all events, in the action of the drama it is her intervention, most decidedly, that terminates his irresolution and urges him to the final perpetration of the crime which he himself had been the first to meditate.

[*From Ulrici's Shakespeare's Dramatic Art, 1846.*]

Macbeth's is a lofty, glorious and highly gifted nature. He strives for what is highest and greatest, from an internal sympathy for all that is great. In endeavoring to acquire it he, at the same time, has the wish to satisfy his own self, to possess what is highest, not only because it is high, but in order thereby to raise himself. . . . Up to the commencement of the drama he has kept this desire, this ambition, under the discipline of the law; as yet he has nowhere gone beyond the lawful limit, that delicate line which preserves honor from becoming ambition, and distinguishes it from vice. Thus, at least, he is described by his own wife, who must surely be the best judge.

The tyranny of Macbeth plunges a whole people in misery, and his crimes have set two great nations in hostility against each other. There could not be a more pregnant and impressive illustration of the solemn truth that the evil influence of crime, like a poisonous serpent coiled within the fairest flowers, spreads over the whole circle of human existence, not only working the doom of the criminal himself, but scattering far and wide the seed of destruction. . . . *Macbeth* is the tragedy in which, above all others, Shakespeare has distinctly maintained his own Christian sentiments and a truly Christian view of the system of things.

[*From Hudson's Lectures on Shakespeare, 1848.*]

The Weird Sisters, indeed, and all that belongs to them, are but poetical impersonations of evil influences; they are the imaginative, irresponsible agents or instruments of the devil, capable of inspiring guilt, but not of incurring it; in and through whom all the powers of their chief seem bent up to the accomplishment of a given purpose. But with all their essential wickedness, there is nothing gross or vulgar or sensual about them. They are the very purity of sin incarnate; the vestal virgins, so to speak, of hell; radiant with a sort of inverted holiness; fearful anomalies in body and soul, in whom everything seems reversed; whose elevation is downwards; whose duty is sin; whose religion is wickedness; and the law of whose being is violation of law! Unlike the Furies of Æschylus, they are petrific, not to the senses, but to the thoughts. At first, indeed, on merely looking at them we can hardly keep from laughing, so uncouth and grotesque is their appearance. But afterwards, on looking *into* them, we find them terrible beyond description, and the more we look into them, the more terrible do they become; the blood almost curdling in our veins, as, dancing and singing their infernal glees over embryo murders, they unfold to our thoughts the cold, passionless, inexhaustible malignity of their nature.

[From De Quincey's *Miscellaneous Essays*, 1851.]

In *Macbeth*, for the sake of gratifying his own enormous and teeming faculty of creation, Shakespeare has introduced two murderers, and, as usual in his hands, they are remarkably discriminated; but though in *Macbeth* the strife of mind is greater than in his wife, the tiger spirit not so awake, and his feelings caught chiefly by contagion from her—yet, as both were finally involved in the guilt of murder, the murderous mind of necessity is finally to be presumed in both. This was to be expressed; and on its own account, as well as to make it a more proportionable antagonist to the unoffending nature of their victim, “the gracious Duncan,” and adequately to expound the “deep damnation of his taking off,” this was to be expressed with peculiar energy. We were to be made to feel that the human nature, i. e., the divine nature of love and mercy, spread through the hearts of all creatures, and seldom utterly withdrawn from man, was gone, vanished, extinct; and that the fiendish nature had taken its place. And, as this effect is marvellously accomplished in the *dialogues* and *soliloquies* themselves, so it is finally consummated by the expedient under consideration.* In order that a new world may step in, this world must for a time disappear. The murderers, and the murder, must be insulated—cut off by an immeasurable gulf from the ordinary tide and succession of human affairs—locked up and sequestered in some deep recess; we must be made sensible that the world of ordinary life is suddenly arrested—laid asleep—tranced—racked into a dread armistice; time must be annihilated; relation to things without abolished; and all must pass self-withdrawn into a deep syncope and suspension of earthly passion. Hence it is that when the deed is done, when the work of darkness is perfect, then the world of darkness passes away like a pageantry in the clouds; the knocking at the gate is heard; and it makes known audibly that the reaction has commenced; the human has made its reflux upon the fiendish; the pulses of life are beginning to beat again; and the re-establishment of the goings-on of the world in which we live first makes us profoundly sensible of the awful parenthesis that had suspended them.

[From Mézières' *Shakespeare, his Works and his Critics*, 1860.]

All these events, happening within the space of seventeen years, are compressed in Shakespeare's play into the narrow limits of the drama. He represents to us the successive stages in the life of *Macbeth*,—his crime, his prosperity, and his punishment. What the Greeks would have developed in a trilogy, as in *Orestes*, for example, to which *Macbeth* has been more than once compared, is here confined to a single drama. We need be in nowise surprised at the multitude of events unfolded in this play, knowing the freedom of the English dramatists in this respect. Yet we can find in it no element foreign to the action. Every circumstance contributes towards the *denouement*; and we cannot fail to admire the powerful art

*The knocking at the gate, Act II. sc. iii.

with which Shakespeare has maintained the unity amid the numberless catastrophes of the piece. . . . This unity results from the development of a single character. Macbeth fills the play. Everything refers to him. . . . This character binds in one all portions of the drama.

[*From Gervinus's Shakespeare, 1862.*]

As far as regards poetic justice in the fates of Duncan, Banquo, and Macduff, there lies in their several natures a contrast to Macbeth's. . . . King Duncan is characterized in history as a man of greater weakness than became a king; rebellions were frequent in his reign; he was no warrior to suppress them, no physiognomist to read treason in the face; after he had just passed through a painful experience through the treachery of the friendly thane of Cawdor, he at once, overlooking the modest Banquo, elevates Macbeth to this very thaneship, thereby pampering Macbeth's ambition, and suffers a cruel penalty for this blunder at the hands of the new thane, his own kinsman. The same lack of foresight ruins Banquo. He had been admitted to the secret of the weird sisters; pledged to openness towards Macbeth, he had an opportunity of convincing himself of his obduracy and secrecy; he surmises and suspects Macbeth's deed, yet he does nothing against him and nothing for himself; like, but with a difference, those cowardly impersonations of fear, the Doctor, Seyton, Ross, and the spying ironical Lennox, he suppresses his thoughts and wilfully shuts his eyes; he falls, having done nothing in a field full of dangers. Macduff is not quite so culpable in this respect; he is, therefore, punished, not in his own person, but in the fate of his family, which makes him the martyr-hero by whose hand Macbeth falls. Macduff is, by nature, what Macbeth once was, a mixture of mildness and force; he is more than Macbeth, because he is without any admixture of ambition. When Malcolm accuses himself to Macduff of every imaginable vice, not a shadow of ambition to force himself into the usurper's place comes over Macduff. So noble, so blameless, so mild, Macduff lacks the goad of sharp ambition necessary to make him a victorious opponent of Macbeth. The poet, therefore, by the horrible extermination of his family, drains him of the milk of human kindness, and so fits him to be the conqueror of Macbeth.

[*From Flattie's Shakespeare in Seiner Wirklichkeit, 1863.*]

Banquo enters with his son Fleance, who holds a torch. Will not the man do something at last for his king, take some measures to prevent a cruel crime? Everything combines to enjoin the most careful watchfulness upon him, if duty and honor are yet quick within his breast; and here we come to a speech of Banquo's to his son to which we must pay special heed, since upon it the earlier English commentators, Steevens among them, have based their ridiculous theory that in this tragedy Banquo, in contrast to Macbeth, who is led astray, represents the man unseduced by evil. Steevens says that this passage shows that Banquo too is tempted by the witches in his dreams to do something in aid of the fulfillment

of his hopes, and that in his waking hours he holds himself aloof from all such suggestions, and hence his prayer to be spared the "cursed thoughts that nature gives way to in repose."

A stranger or more forced explanation of this passage can hardly be imagined. . . . As he has already done, Banquo here endeavors as far as possible to assert his own innocence to himself, while, for the sake of his future advantage, he intends to oppose no obstacle to the sweep of Macbeth's sword. It is, therefore, necessary that he should pretend to himself that here in Macbeth's castle no danger can threaten Duncan nor any one else. Therefore his sword need not rest by his side this night, and he gives it to his son. He must be able to say to himself, in the event of any fearful catastrophe, "I never thought of or imagined any danger, and so I laid aside my arms."

And yet, try as he may, he cannot away with the stifling sensation of a tempest in the air, a storm-cloud destined to burst over Duncan's head this very night. He cannot but acknowledge to himself that a certain restless anxiety in his brain is urging him, in spite of his weariness, to remain awake during the remaining hours of the night. But this mood, these sensations, must not last, or it might seem a sacred duty either to hasten to the chamber of King Duncan or to watch it closely, that its occupant may be shielded from murderous wiles. To avoid this, Banquo denounces the thoughts of Macbeth that arise in his mind as "cursed thoughts." So detestably false are they that a merciful Power must be entreated to restrain them during sleep, when the mind is not to be completely controlled.

[*From Heraud's Inner Life of Shakespeare, 1865.*]

All this tragedy is symbolic,—the diction, the action, the dialogue. That is, each is but a representative portion of a larger whole. Lady Macbeth's letter is only suggestive, not the entire document; and the conversation in the seventh scene of the first Act refers, as already intimated, to a long previous one. Of Sinel and Cawdor, to whose titles Macbeth succeeds, and of the "merciless MacDonald," whom he subdues, nothing is told but the names; the Witches themselves are introduced without any explanation, and we have to refer them to a system of mythology which we can only guess at. Lady Macbeth in the last Act comes suddenly before us as a somnambulist, without any preparation in the previous scenes; and what she says then in her soliloquy—and she says it in the briefest way—is to indicate to us a psychological process very obscurely foreshadowed in the third Act, scene second, and which, on account of that obscurity, has been misunderstood. By this method of composition Shakespeare has gained a rapidity in the conduct of this drama which brings it into contrast with almost all the others. Thus, in illustrating a subject which reveals itself in types and symbols only on the stage of history and real life, Shakespeare, with a fine inner instinct, gives the same form to his religious tragedy. The symbolical style of this drama almost imparts to it a Biblical character. Victor Hugo, indeed, considers that this typical character belongs to many of Shakespeare's productions. The type condenses a

world of examples in a single one. A lesson which is a man, a myth with a human face so plastic that it looks at you, and that its look is a mirror, a parable which warns you, a symbol which cries out "Beware!" an idea which is nerve, muscle, and flesh, and which has a heart to love, eyes to weep, and teeth to devour or laugh, a psychical conception with the relief of actual fact,—that is the type.

[*From Lamartine's Shakespeare and his Work, 1865.*]

It is as a moralist that Shakespeare excels; no one can doubt this after a careful study of his works which, though containing some passages of questionable taste, cannot fail to elevate the mind by the purity of the morals they inculcate. There breathes through them so strong a belief in virtue, so steady an adherence to good principles, united to such a vigorous tone of honor, as testifies to the author's excellence as a moralist, nay, as a Christian. It is most noteworthy that the tragic paganism of the modern drama disappeared with Shakespeare, and that if his plays are criminal in their issues, their logic is invariably and inflexibly orthodox.

Such is *Macbeth*. It is crime! It is remorse! It is the weakness of a strong man opposed to the seductions of a perverted and passionate woman! Above all, it is the immediate expiation of crime by the secret vengeance of God! Herein lies the invincible morality of Shakespeare. The poet is in harmony with God.

[*From Bodenstedt's edition of Macbeth, 1867.*]

We must presume that the lady has too high an opinion of her husband. . . . We already know him as a quickly determined murderer in thought, and as an accomplished hypocrite; and this nature of his is not belied by the present letter;* it appears only thinly disguised. The lady knows at once what he is after; she knows and openly acknowledges that his "milk of human kindness" will not deter him from attempting the life of old King Duncan, but only from "catching the nearest way;" that is, from laying his own hand to it.

[*From Petri's Introduction of Shakespeare into Christian Families, 1868.*]

The definite conception and recognition of a spiritual realm, whose influence over human souls is full of malignity, woe and terror, is to be found in all periods of human history, and in all stages of civilization. . . . In a word, Shakespeare is penetrated with the truth, of which we have proofs over and over again in the Bible, that there is a secret world of evil spirits that with Satanic cunning lie in wait for human souls. . . . Under this weight of demoniac influences lies *Macbeth* when the drama opens.

* The letter in Act I., sc. v.

[*From Lowell's Shakespeare Once More, 1870.*]

In the modern tragedy, certainly in the four greatest of Shakespeare's tragedies, there is something very like Destiny, only the place of it is changed. It is no longer above man, but in him; yet the catastrophe is as sternly foredoomed in the characters of Lear, Othello, Macbeth, and Hamlet as it could be by an infallible oracle. In Macbeth, indeed, the Weird Sisters introduce an element very like Fate; but generally it may be said that with the Greeks the character is involved in the action, while with Shakespeare the action is evolved from the character. In the one case, the motive of the play controls the personages; in the other, the chief personages are in themselves the motive to which all else is subsidiary.

[*From Leo's Macbeth, Translated, Introduced, and Explained, 1871.*]

We exhaust all the sensational epithets at our command in painting in bright colors the terrible, tigerish nature of Lady Macbeth. She has been styled the intellectual originator of the murder; the evil spirit goading her husband to crime—and, after all, she is nothing of the kind; she is of a proud, ardent nature, a brave, consistent, loving woman, that derives her courageous consistency from the depths of her affection, and, *after the first step* in crime, sinks under the burden of guilt heaped upon her soul. . . . But he lives and rages on, like a Berserker of old, destroying in his tyrannous hate whatsoever stands in his path. . . . Macbeth's is a nature predestined to murder, not needing the influence of his wife to direct him to the path of crime, along which at first she leads him. The wife, on the other hand, at the side of a noble, honorable husband, always faithful to the right, would have been a pure and innocent woman, diffusing happiness around her domestic circle, in spite of some asperities in her temper.

[*From Bucknill's The Mad Folk of Shakespeare, 1867.*]

What was Lady Macbeth's form and temperament? In Maclise's great painting of the banquet scene she is represented as a woman of large and coarse development: a Scandinavian Amazon, the muscles of whose brawny arms could only have been developed to their great size by hard and frequent use; a woman of whose fists her husband might well be afraid. . . . Was Lady Macbeth such a being? Did the fierce fire of her soul animate the epicene bulk of a virago? Never! Lady Macbeth was a lady, beautiful and delicate, whose one vivid passion proves that her organization was instinct with nerve-force, unoppressed by weight of flesh. Probably she was small; for it is the smaller sort of women whose emotional fire is the most fierce, and she herself bears unconscious testimony to the fact that her hand was little. . . . Although she manifests no feeling towards Macbeth beyond the regard which ambition makes her yield, it is clear that he entertains for her the personal love which a beautiful woman would excite. . . . Moreover, the effect of remorse upon her own health proves the preponderance of nerve in her organization. Could the Lady Macbeth of Maclise, and of

others who have painted this lady, have been capable of the fire and force of her character in the commission of her crimes, the remembrance of them would scarcely have disturbed the quiet of her after years. We figure Lady Macbeth to have been a tawny or brown blonde Rachel, with more beauty, with gray and cruel eyes, but with the same slight, dry configuration and constitution, instinct with determined nerve-power.

[*From Weiss's Wit, Humor, and Shakespeare, 1876.*]

I conceive that when Macbeth's crime had fully infected Shakespeare's imagination and was urging it into the appalling swiftness of the first scenes of this tragedy, he endowed Macbeth with its own shaping quality. The witches were not decoys of another world to lure him into acquaintanceship with crime. They were his own intention grown to be so ravenous that it framed a prelude to his deed, as the condition of starving sets a phantom banquet before a person's eyes. Shakespeare had no need of them to start the business of his play or to keep alive his plot. Macbeth and his wife did their own tempting so thoroughly that spirits might applaud and refrain from interfering. But these witches were characters of the second-sight which Shakespeare imputed to Macbeth, a distinguishing trait born into Macbeth's mind from the conception of this tragedy. The prosaic superstructure of the old chronicle, on which the play is based, is transformed into a psychological peculiarity.

So we observe that these weird sisters were no posters of vulgar ill, horsed on nursery broomsticks, to deliver murrain in the fold and rheumatism at the hearth, in gratification of a vicious whim. But they became vulgarized into this whenever Macbeth was absent from the scene. Then they shrank from Fates to hags such as Banquo's undisturbed eyes saw them, withered, hairy-faced, laying chappy fingers upon skinny lips,—old women dreaded by the common people for reputed powers of bewitching. All such Celtic superstitions breed nobly in Macbeth's fancy; he knows all about the village gossip. The eldritch women are the nearest hint of supernature which he had; but his kingly anticipations tolerate no common pranks from them. When Macbeth is absent, Shakespeare shows what stale witcheries they traffic in. The critics blame the incongruity, or attribute it to some interpolating pen. But Shakespeare rightly intended to place in contrast with Macbeth's fantasy the popular material of his age in which it worked. So we hear the witches relating their trumpery exploits. This one has been killing poor people's swine. Another threatens to water-log a shipmaster because his wife refused to give her chestnuts. They put their spiteful heads together, and gloat over a drowned pilot's thumb. When Macbeth enters, this ghastly twaddle is hushed by a domineering thought which meets in these crones his "all hail hereafter."

In the scene which follows the banquet, Shakespeare brings the witches and their mistress Hecate together. The stage direction, "Enter Hecate to the other three witches," simply includes her as one witch more. She has a Greek name that was representative of the

Moon in her baleful and haunting phase. But on this northern heath she displays a genuine Celtic temper, and scolds the witches for having unbidden dealings with Macbeth; while she, "the close contriver of all harms," was never called to bear her part. Of course not, as Macbeth's imagination had no personal *rapproch* with her, and all that Shakespeare wants of her is to keep the popular witch element upon the stage and set it to creating "artificial sprites" in collusion with the greater incantation in Macbeth's heart. The witches provide him nothing but the cave and the cauldron. The scene never rises into dignity until he arrives. Three old women hovering around a kettle, throw in a number of nauseous curiosities which they have got by foraging in disreputable quarters. They stir the slab gruel to verses which are as realistic as a wooden spoon; yet neither Middleton nor any other of Shakespeare's contemporaries, save Marlowe perhaps, could have written them. But mark how the tone alters when Macbeth comes to conjure with them. What is it they do? "A deed without a name." Then there is only one more culinary interruption; but we shudder and cannot sneer, for it uses an ingredient furnished by a man who has committed crimes against nature; the spell catches the drippings of a murderer's gibbet. Macbeth's secret divinings of the future fill the scene; the visions incorporate his own anxiety. Out of his perturbed soul rise the armed head, the bloody child. He reassures himself with the phantom of a child crowned, with a tree in his hand, and misinterprets it into a "sweet bodement" of safety, so long as trees do not take to travelling. But the recollection of Banquo is the great disturber, that spirit sits at every feast of solace which the King partakes. His "heart throbs to know one thing." Will Banquo's issue ever reign? The King's flaming soul throws shadows on the screen of his dread,—a show of kings, Banquo first and last, eight of them between Banquo blood-boltered and Banquo crowned. But the Banquo that smiles is bathed in blood. Blood let it be then.

"From this moment,
The very firstlings of my heart shall be
The firstlings of my hand."

But no critical theory can hold a work of imagination to a strict account. You may slap John Locke into a witness-box and riddle him with cross-questions: the same court has no authority to put a poet upon oath to justify himself in every line.

[*From Dowden's Shakespeare, 1876.*]

It need hardly be once more repeated that the Witches of Macbeth are not the broom-stick witches of vulgar popular tradition. If they are grotesque, they are also sublime. The weird sisters of our dramatist may take their place beside the terrible old women of Michael Angelo, who spin the destinies of man. Shakespeare is no more afraid than Michael Angelo of being vulgar. It is the feeble, sentimental ideal artist who is nervous about the dignity of his conceptions, and who, in aiming at the great, attains only

the grandiose, he thins away all that is positive and material, in the hope of discovering some novelty of shadowy horror. But the great ideal artists—Michael Angelo, Dante, Blake, Beethoven—see things far more dreadful than the vague horrors of the romanticist; they are perfectly fearless in their use of the material, the definite, the gross, the so-called vulgar. And thus Shakespeare fearlessly showed us his weird sisters, “the goddesses of destiny,” brewing infernal charms in their wicked caldron. We cannot quite dispense in this life with ritualism, and the ritualism of evil is foul and ugly; the bell-broth which the witches are cooking bubbles up with no refined, spiritual poison; the quintessence of mischief is being brewed out of foul things which can be enumerated; thick and slab the gruel must be made. Yet these weird sisters remain terrible and sublime. They tingle in every fibre with evil energy, as the tempest does with the electric current; their malignity is inexhaustible; they are wells of sin springing up into everlasting death; they have their raptures and ecstasies in crime; they snatch with delight at the relics of impiety and foul disease; they are the awful inspirers of murder, insanity, suicide.

The weird sisters, says Gervinus, “are simply the embodiment of inward temptation.” They are surely much more than this. If we must regard the entire universe as a manifestation of an unknown somewhat which lies behind it, we are compelled to admit that there is an apocalypse of power auxiliary to vice, as really as there is a manifestation of virtuous energy. All venerable mythologies admit this fact. The Mephistopheles of Goethe remains as the testimony of our scientific nineteenth century upon the matter. The history of the race and the social medium in which we live and breathe, have created forces of good and evil which are independent of the will of each individual man and woman. The sins of past centuries taint the atmosphere of to-day. We move through the world subject to accumulated forces of evil and of good outside ourselves. We are caught up at times upon a stream of virtuous force, a beneficent current which bears us onward towards an abiding place of joy, of purity, and of sacrifice; or a counter current drifts us towards darkness and cold and death. And therefore no great realist in art has hesitated to admit the existence of what theologians name Satanic temptation. There is in truth no such thing as “naked manhood.” The attempt to divorce ourselves from the large impersonal life of the world, and to erect ourselves into independent wills, is the dream of the idealist. And between the evil within and the evil without subsists a terrible sympathy and reciprocity. There is in the atmosphere a zymotic poison of sin; and the constitution which is morally enfeebled supplies appropriate nutriment for the germs of disease, while the hardy moral nature repels the same germs. Macbeth is infected; Banquo passes free. Let us, then, not inquire after the names of these fatal sisters. Nameless they are, and sexless. It is enough to know that such powers auxiliary to vice do exist outside ourselves, and that Shakespeare was scientifically accurate in his statement of the fact.

[*From Hudson's Macbeth, 1879.*]

The style of this mighty drama is pitched in the same high tragic key as the action. Throughout, we have an explosion, as of purpose into act, so also of thought into speech, both literally kindling with their own swiftness. No sooner thought than said, no sooner said than done, is the law of the piece. Therewithal thoughts and images come crowding and jostling each other in such quick succession as to prevent a full utterance; a second leaping upon the tongue before the first is fairly off. I should say the poet here specially endeavored how much of meaning could be conveyed in how little of expression; with the least touching of the ear to send vibrations through all the chambers of the mind. Hence the large, manifold suggestiveness which lurks in the words: they seem instinct with something which the speakers cannot stay to unfold. And between these invitations to linger and the continual drawings onward the reader's mind is kindled to an almost preternatural activity. All which might at length grow wearisome, but that the play is, moreover, throughout, a conflict of antagonist elements and opposite extremes, which are so managed as to brace up the interest on every side: so that the effect of the whole is to refresh, not exhaust the powers; the mind being sustained in its long and lofty flight by the wings that grow forth as of their own accord from its superadded life. The lyrical element, instead of being interspersed here and there in the form of musical lulls and pauses, is thoroughly interfused with the dramatic; while the ethical sense underlies them both, and is forced up through them by their own pressure. The whole drama indeed may be described as a tempest set to music.

[*From Richard Grant White's The Lady Gruach's Husband, 1885.*]

Her name was Gruach, and she came of a family whose strong and grasping hands had made them what was then called noble. There is reason for believing that she was very beautiful, and yet more for the assurance that she had in a rare degree those winning ways and womanly wills that give the weaker half of mankind so much influence for good and evil over the stronger. Unimaginative, without tenderness, with a cruel, remorseless nature, and a bright, clear intellect that saw at once the end that she desired and the means of its attainment, she was a type of those female politicians who, in the past ages of the world's moral rudeness, have sought, and, by intrigue, by suggestion, and by the stimulus of sexual temptation and feminine craft which made the strength of man their instrument, have attained that great end of woman's ambition, social pre-eminence. . . . Women who have the womanly nature in its best form, are more ambitious for those they love than for themselves. . . . But where a woman is without tenderness and without the capacity of devotion, she is the most unscrupulous and remorseless creature under the canopy of heaven. A tigress has not less compunction when she bears a white gasping infant off into the jungle. Of such ambitious sort was Gruach.

[From Morley's Edition, 1886.]

The main feature in the original story is the perdition of a soul through the working of the powers of evil; and the play is so shaped that it may be said even to embody a text from St. Paul. It is of "the working of Satan, with all power and signs and lying wonders, and all deceivableness of unrighteousness in them that perish." (2. Thessalonians ii, 9, 10).

The keynote is struck at the opening of the play with the appearance of the witches, who poetically represent the spirit of evil. Shakespeare, while using conceptions of witchcraft that were commonly accepted in his time, so little relied upon them that, to us who associate with them chiefly low ideas of an ignorant credulity, the touches of witch-talk taken from the popular belief never abate the grandeur of his poetical suggestion. His witches blend all the local color of our home-bred superstition with imagery from the classical conception of the Fates as three weird sisters, and with the religious suggestion of a spiritual power seeking to betray the souls of men. They are sexless beings that hover in the cloud and in the darkness, and, when seen, vanish again by making themselves air.

When the play opens, Macbeth and Banquo are winning the crowning victory that saves King Duncan's throne, imperilled by the strong assaults of foreign invasion and domestic treason. Foremost in bodily valour, Macbeth especially is winning to himself the honors of the day. After the king's sons, hitherto not of age to be declared successors, he is Duncan's nearest kinsman. [In the elation of his victory he may, if his regard to the right for its own sake be weak, lie open to one temptation.] These were days of a rude civilization, when a king's son did not succeed if not of age to rule, but the successor was a brother or next kinsman able to direct in council or command in war. The same usage has been referred to in considering the plot of *Hamlet*. The eldest son of Duncan was not yet declared heir to the throne. Duncan away, Macbeth, fresh from a crowning victory, would wear the crown by right of usage and by force of the triumphant army at his back. Opportunity less tempting has in old time led generals to seek a crown by murder of a king. (The hour of Macbeth's temptation was born of his victory. The whole first act of Macbeth is planned to develop the temptation, and the powers of evil are first shown waiting to strike

"When the hurly-burly's done,
When the battle's lost and won."

They prepare to meet Macbeth upon the heath, and vanish into the thunder-cloud from which they came.

"Fair is foul, and foul is fair,
Hover through the fog and filthy air."

Not only more ancient beliefs, but our old church traditions have associated darkness with the spirits of evil. Milton, who made grand use of the church traditions of the Fall of Lucifer, embodied that other tradition in his image of the bridge that brought the fiends after the Fall to dwell in clouds and darkness round about us, ever at

hand to tempt us to our ruin. In "Paradise Lost" the Council of Fallen Spirits was in Hell. In "Paradise Regained" Satan summons his Council in the clouds. The old nursery fears of darkness, even now instilled into some children, have their origin in old beliefs that peopled darkness with unhappy ghosts and spirits of evil. Not only in the thunder and lightning that are about the witches at the opening of the play, but in later scenes, in other ways, Shakespeare has made his spirits of evil spirits of darkness.

Having opened the play thus with suggestions of its theme, in the working of Satan for temptation and destruction of a soul, Shakespeare tells the story of the battle in words of a bleeding captain who has hurried to King Duncan. His panting breath and ebbing strength are marked by the form of his sentences and changing structure of the verse. In the account given by the bleeding captain, and by Rosse and Angus, who close it with tidings of victory, Macbeth shines out as "brave Macbeth," as "valour's minion," "Bellona's bridegroom, lapped in proof." At the end of the play Shakespeare marks, as clearly as at the beginning, that Macbeth was physically brave. But he marks throughout as distinctly that Macbeth was morally weak. His chief desire was to stand well with the world; and to the day of this temptation all had been well with him. He had lived an honorable life in the world's eyes, because favor in the world's eyes is on the whole to be secured by living honorably, and dishonorable deeds bring worldly discredit with them. Macbeth is, in fact, a grand poetic type of a very common form of moral weakness. He does not strongly seek to do right for the love of right: but he seeks weakly to do right for love of the worldly conveniences that right-doing brings. The trader, smiling at a tattered cloak; who goes to church regularly in his Sunday best, and thinks out, perhaps, in the quiet of his pew, a new way of outwitting his rivals; who is careful to subscribe to public charities; is prompt also in private charities that cannot fail to come to light, and as prompt in any private knavery for gain of wealth, if he can only feel sure that it will never be discovered, or that it is a form of dishonesty which the conventions of the world accept and which will bring respect for shrewdness as a man of business—to him Macbeth ought to speak in parable. In his own miserable way, he is the man. It is to such as he that the temptation may come, with false assurance of security, that shall drag him down, as it dragged Macbeth, to utter ruin. None but the morally weak can be so caught. He who holds by the right for its own sake is morally strong, and lapped in proof against the tempter.

The witches' scene with Hecate, and the witches' scene at the opening of the fourth act, recall firmly the motive of the poem in "the working of Satan with all power and signs and lying wonders, and with all deceivableness of unrighteousness in them that perish." They do more. They prepare for the fourth act by distinct foreshowing of the poet's purpose in it. The tale is of the ruin of a tempted soul. Shakespeare has shown clearly what kind of soul it is that lies most open to the tempter; he has represented the swift passage from crime to crime; and now Hecate, the mistress of their

charms, the close contriver of all harms, looks angrily on the weird sisters, whose temptation has not yet dragged down Macbeth to be companion of fiends. Thus far, all they have done

“Hath been but for a wayward son,
Spiteful and wrathful; who, as others do,
Loves for his own ends, not for you.”

Thus far, all crime has been to win and to secure some earthly gain; has had a motive with a touch in it of human reason. Macbeth has been made but a wayward son of the powers of darkness, loving evil for his own ends, not for itself; not for *you*, who are evil itself—

“You murdering ministers,
Wherever in your sightless substances
You wait on nature’s mischief.”

For the complete perdition of the tempted soul, it must be dragged down to the lowest deep, till it do evil without hope of other gain than satisfaction of a fiendish malice. This, yet to be attained, is the triumphant close of the working of Satan. Its attainment, “with all power and signs and lying wonders,” the fourth act is to show, where Macbeth gains no end but the satisfaction of a fiendish malice and cruelty by the murder of Lady Macduff and her children. This foreshadowing of the motive of the fourth act includes also preparations for the fifth act, which has for its theme the Retribution. Thus the five acts are arranged with a clear poetical design in their succession:—(1) the Temptation; (2) the Murder of Duncan; (3) downward, as consequence of that, to the Murder of Banquo; (4) complete ruin, in passage to the Murder of Lady Macduff and her children; and then (5) in the last act, the reaping of the whirlwind.

EXPLANATIONS.

Abbott = the *Shakespearian Grammar* of Dr. E. A. Abbott, third edition, 1873.

A. S. = Anglo-Saxon; Dan. = Danish; Fr. = French; Gael. = Gaelic; Ger. = German; Gr. = Greek; O. E. = Old English, etc.

Brachet = *Etymological French Dictionary*, by A. Brachet, translation 1873.

Furness = the *Variorum Shakespeare, Macbeth*, by Dr. Horace Howard Furness, 1873.

Maetzner = *Englische Grammatik*, von E. Maetzner, 1860-65.

Masterpieces = *Masterpieces in English Literature*, by the present Editor.

Rolfe = *Rolfe's School Edition* of Shakespeare's Plays.

Schmidt = *Shakespeare Lexicon*, by Dr. Alexander Schmidt, 1886.

Skeat = *Etymological Dictionary of the English Language*, by Walter W. Skeat, 1882.

Stormonth = *Dictionary of the English Language*, by Rev. James Stormonth, 1885.

Webster = Noah Webster's *Unabridged Dictionary*.

Wedgwood = *Dictionary of English Etymology*, by H. A. Wedgwood, second edition, 1878.

As to the numbers of the lines, Rolfe's admirable school edition has been followed.

MACBETH.

DRAMATIS PERSONÆ.

DUNCAN, king of Scotland.

MALCOLM, } his sons.
DONALBAIN, }

MACBETH, } generals of the king's army.
BANQUO, }

MACDUFF, }
LENNOX, } noblemen of Scotland.
ROSS, }
MENTEITH, }
ANGUS, }
CAITHNESS, }

FLEANCE, son to Banquo.

SIWARD, Earl of Northumberland, general of the English forces.

Young SIWARD, his son.

SEYTON, an officer attending on Macbeth.

Boy, son to Macduff.

An English Doctor.

A Scotch Doctor.

A Sergeant.

A Porter.

An Old Man.

LADY MACBETH.

LADY MACDUFF.

Gentlewomen attending on Lady Macbeth.

HECATE.

Three Witches.

Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants and
singers.

SCENE: *Scotland; England.*

friend!
the ' oil

MACBETH

ACT I.

SCENE I. *A Desert Plain*

Thunder and lightning. Enter Three Witches.

First Witch. When shall we three meet again

In thunder, lightning, or in rain?

Second Witch. When the hurly-burly's done,

Third Witch. When the hurly-burly's done,

First Witch. That will be ere the set of sun.

Second Witch. Where the place?

Upon the heath.

Third Witch.

There to meet with—Macbeth.

ACT I.

SCENE I. *Enter Three Witches.*—What dramatic pur-

pose is observed by this scene? Are the witches introduced, as Cole-

fol's, "to strike the keynote of the character of the whole drama?"

to say we gather from the scene as to proper witch-weather?

12. *ay to battle? time of day? place? "familiar spirits"? moral*

120. *of the witches?—Line 1. The folios end this and the next*

interrogation mark. Rightly?—Line 2. Does she ask, "In

Of the three, thunder, lightning, or rain?" or, "When shall we

liget in foul weather again?" Read with pauses and inflections

respond with your interpretation.—3. *Hurly-burly*—uproar?

An imitative word, reduplicated, the second half echoing the

of our ancestors were fond of such rhyming repetitions, as *harum-*

higgedly-piggedly, hurdy-gurdy, namby-pamby, heller-skelter (i. e.,

ter et celeriter, merrily and swiftly!) etc. See our ed. of *Hamlet*,

in IV, v, 67. French, *hurler*; Lat., *ululare*; Gr. *ὀλοῦσθαι*, *ololu-*

tio to howl; Lat., *ulula*, and Eng., *owl*; fr. *ul*, to hoot. Our

cabaloo seems a corrupt form of *hurly-burly*.—6. *heath*—

of uncultivated land [Schmidt]? wild, open country [Skeat]? A

beth, akin to Ger. *heide*; fr. Aryan base *kaita*, pasture, heath,

hops "a clear space." *Skeat*. The evergreen shrub, called in Scot-

heather (*hæther*), is so named from growing on heaths. Hence,

Macbeth, one who dwells there!—*Macbeth*. Of the stirp of Beeth, who

did themselves *MacBeeth*, *White*. *Mac* is son in Scotch? Dr. Brinsley

Polson would supply "thee" before "Macbeth." Capell suggested

insertion of "great."—8. *graymalkin* (or *grimalkin*) = gray cat?

famili- *Sam.*, xxviii, 7) who has a cat's voice? *Mal-*

Sec. . . . , Graymalkin!

Third ock calls.

All. Fair is Anon.

Hover throughul, and foul is fair:
he fog and filthy air.

[*Exeunt.*]

S

NE II. *A Camp near Forres.*

Alorum with LENNOX, *u* Enter DUNCAN, MALCOLM, DONALBAIN,
andants, meeting a bleeding Sergeant.

Duncan.

As seemeth by body man is that? He can report,
The newest state. . . . of the revolt

Malcolm.

This

Who like a good and hardy soldier

kin, diminutive of *Maud* (i. e., Matilda, heroine), not of *Skeat*, accord-
ing to *Skeat*. See *Errata and Addenda in Skeat*. -*kin*, *ery*, accord-
genus, race, affinity; dimin. Graymalkin—little Gray Maud. -*ock*.—A “familiar,” with the voice of a toad or frog? The
sense is “jerker,” the animal that moves by jerks. Sansone
vibrate. *ock* is dimin. from concrete substantives. A
dock-stool is toad-stool. *Skeat*; *Gibbs*. In N. E., bull-paddock.
frog.—10. *Anon* (A. S., *on an*).—in one (moment)? The
ordinary answer of waiters in taverns when called.
II, iv. Here the witches, as inferiors, answer the call of
iars?—11. *fair is foul*, etc. — fair weather is foul for us, foul
fair [Moberly]? to us, perverse and malignant as we are, fair
and foul is fair [Johnson]? fair is foul, and foul is fair to the
moral sense as well as in a physical [Hudson]? See *Paradise*
159-165; and “Evil, be thou my good,” *Par. Lost*, IV, 110.—12
because full of cannon smoke? *Filth* is Fr. foul, fr. *√*PU, to soil.
Interjectional in origin (like *he!*), as if blowing away the odor of
lips? The suffix *th*, joined to verbs, denotes the action taken ab-
joined to adjectives, denotes the quality. As to the metre of the
(trochaic, with occasional iambic), the critics note that Shakes-
uses it elsewhere to mark the language of supernatural creatures
not invariably.

SCENE II. *Forres*, or *Fores*, a royal burgh and parish,
Moray, 10 m. W. S. W. of Elgin, 25 m. from Inverness, 115 m. S. E. of
Edinburgh. See map. Near by is “Sweno’s Pillar,” an ancient
lisk probably commemorating some victory over the Danes. Near
off is a “blasted heath,” treeless, shrubless, one of the dreariest
in Scotland.—Note that the folios do not prefix the name of the
to any scene. This was supplied by Capell, 1767.—1. *bloody*. “B
or “bloody” reappears on almost every page, and runs like a red thread
through the whole piece. *Bodenstedt* (1867).—3. *newest state*—
account [Moberly]? latest condition or situation?—*sergeant*,
commissioned officer in the army [Schmidt]? “An officer, it appears
higher rank in Shakespeare’s time than now, when grades are
increased in number and more clearly defined.” *White*. Lat. *servus*

'Gainst my captivity — Hail, brave friend! 5
 Say to the king the knowledge of the broil
 As thou didst leave it.

Sergeant. Doubtful it stood;
 As two spent swimmers, that do cling together
 And choke their art. The merciless Macdonwald—
 Worthy to be a rebel, for to that 10
 The multiplying villanies of nature
 Do swarm upon him—from the western isles
 Of kerns and gallowglasses is supplied;
 And Fortune, on his damned quarry smiling,
 Show'd like a rebel's whore: but all's too weak; 15
 For brave Macbeth—well he deserves that name—

servientem, serjentem; Fr. sergent. "Servant" is a doublet. The folios have *seriente*, trisyl. Scan the line.—5. *hail*. Note the imperfect metre. The critics generally make *hail* a dissyllable. May we suppose a pause, equivalent to a syllable, preceding the word? Such a metrical device is not uncommon in Shakespeare. May we not allow him some discretion in the matter? See lines 7, 20; Sprague's ed. of *Hamlet*, I, i, 129, 132, 135; *Macbeth*, III, i, 39; Abbott's *Shakes. Grammar*, 484.—6. *say*. Is *say* so used now?—*the knowledge*. White and others change *the* to *thy*. Needfully?—*broil*. Fr. *brouiller*, to mingle, embroil; Gael. *brotgich*, noise, brawling; Welsh *broch*, din, tumult. Compare *brawl*, *brag*, *imbroglio*, and Lat. *fragor*.—7. Fill out the metre by a pause? "The interval between two speakers sometimes justifies the omission of an accent." Abbott, 506. See line 5, line 34, I, iv, 35, and notes.—9. *choke*—oppress, make away with, kill [Schmidt]? suffocate? drown? In *Mark*, v, 13, the swine were "choked in the sea." *Choke* is probably imitative, like *cackle*, *chuckle*, *cough*. Observe the three gradations of this imitative root, KAK, KIK, KUK. *Skeat*.—*art*—skill [Clark and Wright]? art of swimming?—9. *Macdonwald*. So first folio; the others, *Macdonnel*; Holinshed, *Macdowald*.—10. *to that*—to that end [Abbott, Hudson, etc.]? *for to that*—because [White]?—12. *western isles*, the Hebrides, W. of Scotland, about 490 in number, 120 being inhabited by about 100,000 speaking Gaelic. They were annexed to the Scotch crown in 1540.—13. *of kerns*—with kerns? Often so in Shakes. Abbott, 171. *Kerns* (Irish *cearn*—a man) were light-armed with darts, daggers, or knives; *gallowglasses* (Irish *giolla*, man-servant; *gleae-aim*, I wrestle) were heavy-armed with helmet, coat of mail, long sword, and axe. Both are properly Irish. See note on V, vii, 17.—14. *quarry*. So the folios. Lat. *cor*, heart; Ital. *corada*, heart, with lights, liver, etc.; Low Lat. *corata*—Old Fr. *corée*, *curée*, the intestines of a slain animal. Hence *quarry*, a heap of slaughtered game. The vivid imagination of the speaker transforms Macdonwald's throng into a heap of victims slaughtered by Macbeth! But Hammer (1744) suggested the prosy word *quarrel*, meaning cause, enterprise, or occasion of quarrel, and most editors have adopted it, especially because Holinshed uses it. If we can get a perfectly appropriate meaning from the folio text, why change it? *Cortolanus*, I, i, 202; *Hamlet*, V, ii, 352.—*smiling*. Delilah-like. *Judges*, xvi.—*show'd*—made a show? appeared [Clark and Wright]? proved [Darmesteter]?—*all*, what? *Fortune* [Hunter]? language of description? Macdonwald's might?—

Disdaining Fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like valour's minion carv'd out his passage
Till he fac'd the slave; 20
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

Duncan. O valiant cousin! worthy gentleman!

Sergeant. As whence the sun gins his reflection 25
Shipwracking storms and direful thunders breaking—

18. **execution.** Often in Shakes. and Milton the *-ion* is dissyl. — 19. **minion** — favorite, darling! Fr. *mignon*, dainty, neat, pleasing; Ital. *mignone*, a minion; Old H. Ger. *minna*, *minni*, memory, love (*minnesinger*, singer of love); related to Eng. *mind*, MAN, to think. *Brachet*, *Skeat*. *Man* is the *thinker*. Has Lat. *minus*, *minimum*, influenced the meaning? — 20. The abrupt curttness of a verse brings the recital to a sudden check. *Elwin*. "Single lines with two or three accents are frequently interspersed amid the ordinary verses of five accents. In the present instance this irregular line is explained by the haste and excitement of the speaker." *Abbott*, 511. See notes on lines 5, 7, 34. — 21. **which** — and he [Darmesteter]? who [Dyce]? Most editors think the text corrupt here; but what could be more natural than that the blunt, excited soldier should be slightly incorrect in speech? But is it incorrect?—"Which is used interchangeably with *who* and *that*." *Abbott*, 265. — **shook hands** — took leave [Hudson]? became reconciled? We shake hands in token of friendship, whether at meeting, or on cessation of enmity, or in making an agreement, or in parting. The common explanation here makes it identical with "bade farewell." Would "became friends" be better? — 22. **from the nave**. The critics object to this seemingly upward stroke; but may we not safely let the enthusiastic soldier tell his story in his own way, and Macbeth hack his enemy as he is best able? Shakespeare had undoubtedly read in Nash's *Dido* (1594), "Then from the navel to the throat at once he ript old Priam." — 24. **cousin**. Duncan and Macbeth were grandsons of King Malcolm II, who died in 1033. Duncan repeatedly refers to this consanguinity. For the word *cousin*, see note on "coz," IV, ii, 14. — 25. **gins**, A. S. *ginnan*, to begin. "The original word whence *begin* is formed. It should therefore never be denoted by *gin*, but the apostrophe should be omitted. From *γ*GHAN, to strike." *Skeat*. Hudson changes *gin* to *gives*. Well? — **reflection**. For *-ion*, see line 18. — **As whence . . . shipwrecking**, etc. — as from a clear sky whence the light of the sun is transmitted in his full brightness [Hudson]? as thunder and storms sometimes come from the east, the quarter from which we expect sunrise [Clark and Wright]? The allusion is to the equinoctial gales; the beginning of the reflection of the sun is the epoch of his passing from the severe to the mildest season, opening, however, with storms [Singer]? Storms in their extremest degree succeed often to a dawn of the fairest promise [Capell]? As storms spring from the vernal equinox, whence the sun begins his reflex course toward us after passing the equator [Moberly]? Your explanation! your reason? Terrible storms come from the east upon the coast of Scotland, as illustrated in Hugh Miller's *My Schools and Schoolmasters*. For the folio spelling, *shpwracking*, see I. iii. 114. — 26. **breaking**. This reading of

So from that spring whence comfort seem'd to come
 Discomfort swells. Mark, king of Scotland, mark:
 No sooner justice had with valour arm'd
 Compell'd these skipping kerns to trust their heels, 30
 But the Norweyan lord, surveying vantage,
 With furbish'd arms and new supplies of men
 Began a fresh assault.

Duncan.

Dismay'd not this

Our captains, Macbeth and Banquo?

Sergeant.

Yes;

As sparrows eagles, or the hare the lion. 35
 If I say sooth, I must report they were
 As cannons overcharg'd with double cracks;
 So they doubly redoubled strokes upon the foe:
 Except they meant to bathe in reeking wounds,
 Or memorize another Golgotha, 40

all but the first folio was changed by Pope to *break*. Most editors follow him. (The first folio ends the line with *thunders*, and this is perhaps the true reading.) But though the syntax of *breaking* is a little less smooth, the present participle brings the tempest and crash of battle more strikingly to the mind, and that was perhaps the principal thing with Shakespeare! Read, So discomfort swells from that spring (our costly victory, which had wearied us) whence comfort seemed to come; as (like) shipwrecking storms and direful thunders breaking (from the east) whence (every day) the sun begins his reflection (shining)? The thought of Norway, off at the *east*, suggests the rest? — 28. *swells*. "The idea of a spring that had brought only comfort, swelling into a disastrous flood [Elwin]? — *Mark*. Note the freedom and boldness. Verisimilitude? — 30. *skipping kerns*. Why not gallowglasses, too? I. ii. 13. — 31. *Norweyan*. Holinshed has Norwegian. Better? — *surveying vantage* — perceiving his opportunity [Rolfe]? watching his opportunity [Hudson]? *Vantage* is a headless form of Fr. *avantage*, fr. Lat. *abante*; *ab* from; *ante*, before; Fr. *avant*, before, forward; *avantage*, that which advances, profits, sets us *avant*. *Skeat*, *Brachet*. — 32. *furbish'd* — not used since polished? — 34. *captains*. The commentators make a trisyl. of this. *Abbott*, 477, 506. May the sergeant's condition account for a hiatus? Line 42. — The Old Fr. and Mid. Eng. form was *capttain*, fr. Low Lat. *capitanus*; fr. Lat. *caput*, head. — 36. *sooth* (A. S. *sodh*, true) meant originally no more than "being," "that which is," hence "that which is real, truth," and was at first the present participle of $\sqrt{\text{as}}$, to be. *Skeat*. — 37. *cannons*. Anachronism? — *cracks* — reports? effect for cause? metonymy! *Crack* was a word of emphasis and dignity in Shakespeare's time; he terms the general dissolution of nature the *crack of doom* in IV, i, 117. *Johnson*. — 38. *So they . . . foe*. An Alexandrine line which many have tried to reduce to a pentameter. Needless? — 39. *except* — unless? Present usage? — 40. *memorize* — make memorable? modern meaning? Henry VIII, III, ii, 52. — *Golgotha* (place of a skull), where our Savior was crucified, is our Calvary (fr. Lat. *calva*, bare

I cannot tell—

But I am faint, my gashes cry for help.

Duncan. So well thy words become thee as thy wounds;
They smack of honor both.—Go get him surgeons.

[*Exit Sergeant, attended.*]

Who comes here?

Enter Ross.

Malcolm. The worthy thane of Ross. 45

Lennox. What a haste looks through his eyes! So should
he look

That seems to speak things strange.

Ross. God save the king!

Duncan. Whence camest thou, worthy thane?

Ross. From Fife, great king;

Where the Norweyan banners flout the sky

And fan our people cold. Norway himself, 50

scalp). *Mark*, xv. 22; *John*, xix. 17.—41. **cannot tell**, what? For the metre, see lines 20, 7, 5; *Abbott*, 511.—43. **so**. Bearing in mind that *as* is simply a contraction for *all-so* (*alse, als, as*), we shall not be surprised at some interchange of *so* and *as*. *Abbott*, 275.—43. **smack**. A. S. *smaec*; Ger. *schmecken*, to taste. Wedgwood regards it as imitative of sound.—45. **thane**. A dignitary among the English. A. S. *thegen, thegn, then*, mature, grown up; *tak*, to generate; Gr. *τεκνον*, a child. *Skeat*. "An Anglo-Saxon nobleman inferior in rank to an earl or alderman." *Bosworth*. See V, viii, 62, 63, 64.—46. **a haste**. So first folio; the others omit *a*. Which reading best gives the impression of rapidity? Note the vividness in the personification of haste! See III, i, 127.—**should**—would? ought to [*Abbott*, 323]? I, iii, 45; V, v, 31.—47. **seems**, etc.—appearance corresponds with the strangeness of his message [*Clark and Wright*]? has the air of bringing strange news [*Darmesteter*]? appears to be on the point of speaking things strange [*Heath*]? is like a man in a dumb show expressing a tragical catastrophe [*Fleay*]? "Shakespeare undoubtedly said teems!" *Johnson*. *Comes, seeks, deems*, have also been suggested for *seems*. Wisely? *Richard II*, III, ii, 194–197.—48. **Fife**, a Scotch county and peninsula, with the North Sea, the Friths of Tay and Forth, on the east, north, and south, respectively. In round numbers the two battle-fields were about 100 miles apart!—49. **flout**—mock? often so in *Shakes*. Merely a peculiar use of *flute* as a verb, borrowed from Old Du. *fluyten*, to play the flute, to jeer, impose on. Lat. *flare*, to blow. *Skeat*. Gray, in his *Bard*, lines 2, 3, 4, beautifully utilizes *Shakespeare's* metaphor.—50. **fan . . . cold** = chill . . . with apprehension [*Elwin*]? "The standards being taken by *Duncan's* forces and fixed in the ground, the colors idly flapped about, serving only to cool the conquerors." So *Clark and Wright*. Was ever metaphor squeezed drier? *Ross* is living over again the events of the day. Again he sees the Scotch forces filled with chilling apprehension at sight of the multitudinous Norwegian banners, that seem to have brought the cold air of the northeast with them? By contrast the splendor of *Macbeth's* achievements is

With terrible numbers,
 Assisted by that most disloyal traitor,
 The thane of Cawdor, began a dismal conflict;
 Till that Bellona's bridegroom, lapp'd in proof,
 Confronted him with self-comparisons,
 Point against point rebellious, arm 'gainst arm,
 Curbing his lavish spirit: and, to conclude,
 The victory fell on us.

55

heightened?—Norway himself. See note on IV, iii, 43; also *Hamlet*, our edition, I, i, 61. — 51. **terrible numbers.** Pope changed this to *numbers terrible*. He improved the metre; but with what effect upon the energy and naturalness? — 53. **Cawdor**, a parish of the counties of Nairn and Inverness. Cawdor Castle, an imposing fortress in excellent preservation and still used as a summer residence by the Earl of Cawdor, is about five miles south of Nairn and about fifteen from Inverness. In it Lord Lovat, the Jacobite conspirator, was long concealed. There is a tradition that Duncan was murdered here. Holinshed alludes to the treason of the thane, but says nothing of his connection with the invading Norwegians. — 54. **till that.** Is *that* here a demonstrative? a conjunctive affix? Abbott, 287. — **Bellona's.** Roman goddess of war, sister and wife of Mars. Shakes. may have read in Virgil (*Æneid*, III., 319.), *Et Bellona manet te proumba*, and, as brides-maid, Bellona awaits you. Is Macbeth likened to Mars? — **lapp'd.** "An older form was *wlappen*; *lap* is a corruption of *wrap*. The Mid. Eng. form *wlappen* explains the latter part of the words *de-velop*, *en-velop*. Skeat. — **proof** = armor that has been tested and found impenetrable? Lat. *probare*; Old Fr. *prouver*; Mod. Fr. *prouver*, to try, prove, test; Late Lat. *proba*, Ital. *prova*, proof. — 55. **confronted him with self-comparisons** = gave him (Norway) as good as he brought [Warburton]? met him at equality, equal arms, equal valor [Capell]? *with self-comparisons* = in such a way that each might fully compare himself with his adversary [Moberly]? acts of comparing or measuring himself with the other personally [Schmidt]? in personal conflict to prove which combatant was the better man [Clark and Wright]? with self matching self [our *Masterpieces in Eng. Lit.*, p. 112]? Hudson reads *caparisons*, and explains: "Caparisons for arms, offensive and defensive, the trappings and furniture of personal fighting. Here, as often, *self* is equivalent to *self-same*. *Self-caparisons* means that they were both armed in the self-same way. It was Scot against Scot." Your judgment? Does *him* mean the king of Norway or Cawdor? If the latter, why should Macbeth in I, iii, 73 call him "a prosperous gentleman?" If the former, why should his sword-point or arm be called "rebellious?" — 56. **rebellious arm?** or rebellious **point?** Some think that *rebellious* (fr. Lat. *re*, meaning *back* or *again*, and *bellum*, meaning *war*) signifies *warring back*, opposing. Shakes. almost always uses *rebel* and its derivations in a bad sense. Duncan being rightful lord of Scotland, could Sweno, allied with Cawdor, be said to wield a *rebellious* sword? Could Macbeth vanquish Cawdor and yet not know his antagonist in I, iii, 72, 73? The folios place the comma after *point*. — 57. **lavish** = unbounded in the indulgence of passion [Clark and Wright]? overweening [Moberly]? unrestrained [Rolfe]? — **lavish spirit** = reckless or prodigal daring [Hudson]? — 58. **that now.** "So before that is very frequently omitted." Abbott, 283. "Rarely we have a short line (like *that now*)

Duncan.

Great happiness!

Ross.

That now

Sveno, the Norways' king, craves composition;

Nor would we deign him burial of his men

60

Till he disbursed at Saint Colme's Inch

Ten thousand dollars to our general use.

Duncan. No more that thane of Cawdor shall deceive

Our bosom interest: go pronounce his present death,

And with his former title greet Macbeth.

65

Ross. I'll see it done.

Duncan. What he hath lost noble Macbeth hath won.

[*Exeunt.*]

SCENE III. *A Heath.*

Thunder. Enter the three Witches.

First Witch. Where hast thou been, sister?

Second Witch. Killing swine.

Third Witch. Sister, where thou?

First Witch. A sailor's wife had chestnuts in her lap.

to introduce the subject." *Abbott*, 511. — 59. *Norways'* = *Norwegians'* [*Rolfe*] ? *Abbott*, 483. — *composition* = an arrangement, treaty [*Moerberly*] ? terms of peace [*Clark and Wright*] ? armistice [*Hudson*] ? Lat. *componere*, to put together; *con*, together; *ponere*, to place; *compositio*, a putting together. — 61. *disbursed*. Old Fr. *des*-, fr. Lat. *dis*, apart; Fr. *bourse*; Low Lat. *bursa*, a purse; Gr. *βύρσα*, burse, a hide, skin, of which purses were made. *Skeat*. — *Saint Colme's Inch* = *St. Columb's Island*, *Inchcolm*, *Inchcomb*? In the Frith of Forth, near the coast of Fife, 2 m. south of Aberdour, and not far from Edinburgh. It contains the remains of a monastery founded in 1123, and still older ruins. *St. Columb*, who died in 597, is said to have resided here for a time. The island is not to be confounded with *Colme-kill*, II, iv, 33—*Colme* is a dissyl.—*Inch*, Gael. *ints*; Lat. *insula*; Eng. *isle*, fr. Lat. *in salo*, in the main sea, *salum* being cognate with Gr. *σάλος*, *salos* (for *σφάλος*, *swalos*), the swell or surge of the sea, cognate with Eng. *swell*. Thus *insula* = in the swell of the sea. *Skeat*.—*Inch* is found in the names of many Scotch islands. — 62. *dollars*. Ger. *thaler*, fr. *thal*, a dale. First coined about 1518 in the valley of *St. Joachim*, *Bohemia*. Is the anachronism a serious matter? I, ii, 37; II, ii, 70. — 64. *bosom interest* = close and intimate affection [*Clark and Wright*] ? *interest* = concern, advantage [*Schmidt*] ? — *present* = early? instant? This word, like the phrase *by and by*, has lost in force. In Shakespeare's time, they meant *immediate* and *immediately*. See *Matthew*, xxvi, 53; xiii, 21; *Luke*, xxi, 9. Scan the line. As to the genuineness of this scene, see Dowden's *Shakespeare's Mind and Art*, p. 218, and the authorities there cited. Could it be omitted without serious loss?

SCENE III.—2. *swine*. Witches specially hated swine. "Presently after her (the witch's) departure, his (Lathburie's) hogs fell sick and died to the number of twenty." *A Detection of Damnable Drifts*

And munch'd, and munch'd, and munch'd. 'Give me,
quoth I: 5

'Aroint thee, witch!' the rump-fed ronyon cries.
Her husband's to Aleppo gone, master o' the Tiger:
But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll do. 10

Second Witch. I'll give thee a wind.

First Witch. Thou'rt kind.

Third Witch. And I another.

First Witch. I myself have all the other,

Practiced by Three Witches (1579), quoted by Stevens. — 5. **munch'd** = chewed with closed lips? "mumbl'd with toothless gums?" imitative word? Mid. Eng. *mom*, *mum*, expressive of the least possible sound with the lips, whence *mumble* and *mummer*. We cannot deduce it from Fr. *manger*, for phonetic reasons; but *manger* may have helped to suggest the special sense. *Manger*, to eat, is fr. Lat. *manducare*, to chew. *Skeat.*—**Give me.** She wants chestnuts to eat? or for her magic mixture? —**Quoth.** A. S., *cwethan*, to speak; past tense *cweth*, spoke, said; whence *queath* in *bequeath*; Mid. Eng. *quod* or *quoth*. — 6. **Aroint thee** = begone? "It is a corruption of the provincial Eng. *rynt' ye*, or *rynt you*, used by milkmaids in Cheshire to a cow when she has been milked, to bid her get out of the way. *Clark and Wright.*—Icel. *ryma*, to make room, to clear the way. *Rynt ye* is an easy corruption of *rime ta*, i. e., do thou make room; where *ta* is for *thou*. *Skeat.*—Lear, III, iv, 115.—**rump-fed** = fed on offal [Colepepper]? fat-rumped [Nares, and Schmidt]? "She fed on the best joints; I hungry and begging for a chestnut." *Moberly.*—**ronyon** = scurvy drab [White]? scabby or mangy woman [Grey]?—Fr. *rogne*, the itch; fr. Lat. *robiginem*, rust, scab, itch; whence Old Fr. *roigne* and Fr. *rogneux*. *Brachet.*—7. **Aleppo.** In Hakluyt's *Voyages* (1589), the ship *Tiger*, of London, is said to have made a voyage in 1583 to Tripolis, whence several passengers went by caravan to Aleppo, about seventy miles from the Mediterranean. In *Twelfth Night*, V, i, 56, a ship is called *Tiger*. — 8. **sieve.** In January, 1591, one Dr. Fian, a notorious sorcerer, was burned at the stake in Edinburgh, convicted of sailing the sea in a sieve! The Gr. *ἐν πίνοισι πλεῖν*, to go to sea in a sieve, was proverbial for an enterprise extremely difficult or impossible. It was a favorite style of navigation with witches, who "can sail in an egg-shell, a cockle or muscle-shell, through and under the tempestuous sea." *Scot's Discovery of Witchcraft*, 1584. — 9. **tail.** A witch could take the shape of any animal, but it would be minus a tail! Similarly deficient was a *werewolf* (man metamorphosed into a wolf). — 10. **I'll do**—what? raise the winds [Darmesteter]? gnaw a hole through the ship's hull and make her leak [Clark and Wright]? work wild mischief generally?—"Tails are the rudders of water animals, as the rat is occasionally. . . . She would find her port without rudder, as well as sail in a sieve." *Capell.* — 11. **wind.** Witches were supposed to sell winds. In *Summer's Last Will and Testament*, a play by Nash (1600), we read:

"In Ireland and in Denmark both,
Witches for gold will sell a man a wind," etc.

Ulysses tells how Æolus, "having flayed, gave me a wallet of the hide

And the very ports they blow, 15
 All the quarters that they know
 I' the shipman's card.
 I'll drain him dry as hay:
 Sleep shall neither night nor day
 Hang upon his pent-house lid; 20
 He shall live a man forbid:
 Weary se'nights nine times nine
 Shall he dwindle, peak and pine:
 Though his bark cannot be lost,
 Yet it shall be tempest-tost. 25
 Look what I have.

Second Witch. Show me, show me.

of a nine-years-old ox, and therein he bound fast the ways of the howling winds." *Odyssey* X, 19, 20. In *Macbeth* IV, i, 52, Macbeth says to the witches, "Though you untie the winds," etc. — 15. **blow—to?** or **from?** or upon [Steevens]? — 17. **card** = chart [White, Hunter, Dyce, etc.]? circular card on which the points of the compass are marked [Clark and Wright, Schmidt, Moberly, etc.]?—"John Danesco said that he had seen the *sea-card*, and that . . . the coast ran east and west." Hakluyt's *Virginia Richly Valued* (1609).—*Shiptmen* in *i Kings*, ix, 27; *Acts*, xxvii, 27, 30. — 18. **drain**—by my witchcraft?—Holinshed (1577), describing the bewitching of King Duffe (968-972), says: "The soldiers, . . . breaking into the house, found one of the witches roasting upon a wooden brooch an image of wax . . . resembling in each feature the king's person. . . . Another of them sat reciting certain words of enchantment, and still basted the image. . . . As the image did waste before the fire, so did the body of the king break forth in sweat. And as for the words of enchantment, they served to keep him still waking from sleep; so that, as the wax ever melted, so did the king's flesh." It was an old superstition. In Virgil (*Eclogue* viii, 81, 82), as also in Theocritus, an image of wax, or wax and clay resembling Daphnis, is treated in like manner. Horace alludes to the practice in his seventeenth epode, and eighth satire, first book. — 20. **pent-house** (corruption of Fr. *pentis*, *pentice*, or *appentis*, shed, pent-house, Lat. *appendicium*, appendage; *ad*, to, *pendere*, to hang), an "appendage" or out-building; a shed projecting from a building. *Brachet, Skeat*.—The eyelid is so called without any reference to the eyebrow, simply because it slopes like the roof of a pent-house or lean-to. *Clark and Wright*.—The transfer of French words to English often strikingly attests the ignorance of our ancestors. Thus *écrevisse* became crayfish; *chartreuse*, charter-house; *chaussée*, causeway; *blé de Mars* (March wheat), bloody Mars; Bellerophon (classical proper name given to a French ship of war), Bully-ruffian; *quelques choses*, kick-shaws! — 21. **forbid** = under an interdict, ban, or curse? The punishment was severe, cutting off the excommunicated from the society and the friendly offices of all men.—22. **se'nights**. We have lost the word for seven nights, though we retain the "fortnight" (fourteen-nights). The old Eng. *night*, *year*, etc., had no plural?—23. **dwindle**, etc. "Pining away, the disease now known as *marasmus*, was one of the evils most commonly attributed to witchcraft." *White*. — **peak** = grow sharp-featured?—*Peak* is akin to

First Witch. Here I have a pilot's thumb,
Wreck'd as homeward he did come. [Drum within. 30

Third Witch. A drum, a drum!
Macbeth doth come. 35

All. The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to thine, and thrice to mine, 35
And thrice again, to make up nine.
Peace! the charm's wound up.

Enter MACBETH and BANQUO.

Macbeth. So foul and fair a day I have not seen.

Banquo. How far is 't call'd to Forres? What are these 40
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on 't?—Live you? or are you aught
That man may question? You seem to understand me,
By each at once her choppy finger laying

pike, and Irish *peac*, a sharp-pointed thing. — 28. **thumb**. Good for the caldron, IV, i, 3-33?—The deep longings of his last moments gave magic power to the parts of his body [Moberly]?—**pilot's**. **wrecked**. "Macbeth is the pilot who has saved the vessel of the state, and on his own homeward way he is met by the temptation that shall wreck his life." *Morley*.—32. **weird**=unearthly, wild and supernatural?—A. S. *wyrð, wīrð, wurd*, fate, destiny; that which happens; *weorthan*, allied to Ger. *werden*, to become, to happen. White would sound the *e* as long *a*. The Latin word *Parcae* (the three fates or goddesses of destiny) in Virgil is translated by Gawin Douglas (1513) by "weird sisters." See Holinshed, quoted on p. 21. — 33. **posters**=swift couriers! *Post* originally = something fixed; as, a stake in the ground; afterward a fixed station; next, the person that passed regularly, as to carry letters, between the stations; then any swift traveller. Lat. *ponere*, to place; *positus*, placed.—35. **thrice**. Note the magic numbers, 3, 9, and 9 times 9. Others?—Pythagoras called 3 the perfect number, expressive of "beginning, middle, and end," and symbolic of Deity. The witches go round the ring three times for each witch? They enchant the place where Macbeth is to appear [Darmesteter]? — 38 **foul and fair**=foul as to weather, fair as to victory [Elwin, Darmesteter, etc.]? foul and fair as to the varying fortune of the day [Delius]? foul and fair as to weather changed by witchcraft [Clark and Wright]?—Dowden, noting the resemblance between this line and I, i, 11, says, "Shakespeare intimates by this that, although Macbeth has not yet set eyes upon these hags, the connection is already established between his soul and them. Their spells have already wrought upon his blood." Likely?—43. **question**=converse with [Schmidt]? ask questions of? *Mer. of Venice*, IV, i, 65, 337; *Hamlet*, I, i, 45. — 44. **choppy**. Spelled also *chappy*. Mid. Eng. *chappen, choppen*, to cut; to gape open as if cut; *chap*, to cleave, crack; a cleft. Allied to Gr.

Upon her skinny lips: you should be women, 45
 And yet your beards forbid me to interpret
 That you are so.

Macbeth. Speak, if you can: what are you.

First Witch. All hail, Macbeth! hail to thee, thane of Glamis!

Second Witch. All hail, Macbeth! hail to thee, thane of Cawdor!

Third Witch. All hail, Macbeth, that shalt be king hereafter! 50

Banquo. Good sir, why do you start and seem to fear Things that do sound so fair?—I' the name of truth Are ye fantastical, or that indeed Which outwardly ye show? My noble partner You greet with present grace and great prediction 55 Of noble having and of royal hope, That he seems rapt withal: to me you speak not.

Kόττειν, *koptein*, to cut, *chop*. — 45. **should**, etc. = Your general appearance makes me suppose you are [Clark and Wright]? I, ii, 46; V, v, 31. — 46. **beards**. In Beaumont and Fletcher (*Honest Man's Fortune*) a beard is said to be a token of a witch. See, too, *Merry Wives of W.*, IV, ii, 169. — 48. **Glamis** (monosyllable in Scotch pronunciation; *a* is sounded as in *alms*), a parish of Forfarshire, 5½ m. S. W. of Forfar, about 25 m. N. E. of Perth. The castle, beautifully situated, is stately, and very impressive from its magnificence and its historical associations. See Rolfe's ed. of *Macbeth*, p. 160. — 51. **why do you start?** Why more than Banquo? A very suggestive manifestation, this starting? — 53. **fantastical** = creatures of fantasy [Johnson, White, etc.]? imaginary [Schmidt]? quaint and capricious? Holinshed's word. — 54. **show** = appear? I, ii, 15. — 55, 56. **present grace** = thaneship of Glamis [Hunter]? *present grace* referring to noble having [Clark and Wright]? — **great prediction of noble having** = thaneship of Cawdor [Hunter]? *great prediction* referring to *royal hope* [Clark and Wright]? Clark and Wright make both the "present grace" and the "noble having" alike include the two thaneships, and they make the "great prediction" refer to "royal hope" alone; but Hunter, if we rightly understand him, would have the "present grace" include the thaneship of Glamis only, the "noble having" include the thaneship of Cawdor only, and the "great prediction" include both the thaneship of Cawdor and the kingship. — Your view, and your reasons for it? — **having** = possession, estate? — 57. **that** = which? so that [Clark and Wright, Hudson, Rolfe, etc.]? I, ii, 58. — **rapt** = transported, entranced, absorbed in ecstasy? — Lat. *rapere*, to snatch away; *raptus*, caught away or up, ravished. Does the word, like "ecstasy," III, ii, 21, show that they entertained decided views as to the possible existence of the soul apart from the body? — The folios have *wrapt*, but all the editors adopt Pope's change to *rapt*. Properly? — **withal** (in the first folios, *withall*) = with? with it? with it all, or with them all? Emphatic at end of sentence for *with*, or *with it*, or *in addition*, etc. *Abbott*, 196. As *You Like It*, I, ii, 22; III, ii, 291, 292, 293, etc.; *Mer. of*

If you can look into the seeds of time,
 And say which grain will grow and which will not,
 Speak then to me, who neither beg nor fear
 Your favors nor your hate. 60

First Witch. Hail!

Second Witch. Hail!

Third Witch. Hail!

First Witch. Lesser than Macbeth, and greater. 65

Second Witch. Not so happy, yet much happier.

Third Witch. Thou shalt get kings, though thou be none: So all hail, Macbeth and Banquo!

First Witch. Banquo and Macbeth, all hail!

Macbeth. Stay, you imperfect speakers, tell me more: 70
 By Sinel's death I know I am thane of Glamis;
 But how of Cawdor? the thane of Cawdor lives,
 A prosperous gentleman; and to be king
 Stands not within the prospect of belief,
 No more than to be Cawdor. Say from whence 75
 You owe this strange intelligence? or why
 Upon this blasted heath you stop our way
 With such prophetic greeting? speak, I charge you.

[*Witches vanish.*

Ven., III, iv, 72. — 58. **seeds**. Vividness of imagination? felicitous or strained? — 60, 61. **beg . . . favors . . . fear . . . hate?** For a similar distribution, see lines 55, 56; *Winter's Tale*, III, ii, 164, 165; *Hamlet*, our edition, III, i, 151. — 65. **lesser**. Still used adjectively, but never adverbially [Rolfe]? — 66. **happy** = fortunate, like Lat. *felix* [Rolfe, Schmidt]? auspicious? — 2. **happier**, more blessed [Schmidt]? — 67. **get**. Was Banquo really an ancestor of the Stuarts? — 70. **Stay**, etc. Contrast the mental attitude of Macbeth with that of Banquo towards the witches. — 71. **Sinel's**. So Holinshed. His true name was Finleg, says Ritson. Beattie conjectured Sinane, and that Dunsinane (hill of Sinane?) IV, i, 93, thence got its name. Reasonable? — 73. **prosperous**. Had Macbeth just vanquished him? Is he merely testing the witches? See lines 108-116; I, ii, 56. "It appears that Cawdor was taken prisoner; for in the same scene the king commands his present death." *Johnson*. "It not only does not appear that Cawdor was taken prisoner in the battle, but Shakes. is careful to show that he was not in the battle." *Morley*. Which? — 74. **prospect of belief**. Is belief personified here? See "eye of honor," *Mer. of Ven.*, I, i, 137. — 75. **no more** = any more. Force of double negative in Shakes.? Abbott, 406, explains the repetition as originating in "a desire of emphasis." — 76. **owe** = are under obligation to impart? are in debt for, possess, have? A. S. *agan*, to possess, to have. The change from *ā* to *o* is perfectly regular. The *g* passes into *w* as usual. Mid. Eng. *awen*, *owen*, orig. to possess. *Owen*, pp., shortened to *own* = possessed. *Skeat*. *Owe* = pos-

Banquo. The earth hath bubbles as the water has,
And these are of them. Whither are they vanish'd? 80

Macbeth. Into the air; and what seem'd corporal melted
As breath into the wind. Would they had stay'd!

Banquo. Were such things here as we do speak about?
Or have we eaten on the insane root
That takes the reason prisoner? 85

Macbeth. Your children shall be kings.

Banquo. You shall be king.

Macbeth. And thane of Cawdor too: went it not so?

Banquo. To the selfsame tune and words. Who's here?

Enter Ross and Angus.

Ross. The king hath happily received, Macbeth,
The news of thy success; and when he reads 90
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his: silenc'd with that,

sess in III, iv, 113? Often so in Shakes.—79. **bubbles.** Shakespeare's seething imagination bubbles up in the speech of his most prosaic characters!—80. **of them.** Partitive *of*, or possessive?—81. **corporal** = material? pertaining to the body? "Shakes. never uses corporeal or incorporeal."—**seem'd.** Emphatic [Elwin]?—84. **eaten on** = fed on [Moberly]? "If you feed your minister on gruel week-days, he will feed you on gruel Sundays." *Talmage*.—"I am glad on 't." *Mer. of Ven.*, II, vi, 66; "I am glad of it," *Mer. of Ven.*, III, i, 95.—**insane** = making insane? prolepsis?—**root**=hemlock[Steevens]? deadly nightshade [Clark and Wright]? *hyoscyamus* [Jean Bauhin, 1619]? Douce and White think it was henbane (*hyoscyamus niger*). V, i, 60.—88. How may we explain the incompleteness of this line? I, ii, 5, 7, 20.—86. **Your children**, etc. Envy and fear have already seized upon him: here is the germ of the soliloquy (of Macbeth) in III, i [Darmesteter]?—89. The folio has *Rosse*; but that, spelled with an *e*, was "an 'an Irish dignity." The Scottish title, which omits the *e*, really belonged to Macbeth, who, by the death of his father, Finley, was rightfully thane or "maormor" of Ross [French's *Shakespeareana Genealogica*, 1869]?—91. **rebels'** or *rebel's*? Why?—92, 93. **his wonders and his praises do contend which should be thine or his.**—"Thine" refers to 'praises,' 'his' to 'wonders,' and the meaning is: There is a conflict in the king's mind between his astonishment at the achievement and his admiration of the achiever; he knows not how sufficiently to express his own wonder and to praise Macbeth; so that he is reduced to silence." *Clark and Wright*. "His wonder, which is his own, contends with his praise, which is yours." *Moberly*, quote. by Rolfe. Does praise belong to Macbeth more than wonder, or wonder to Duncan more than praise? Does it mean that the expression of wonder contends with the expression of praise? or that the emotion of wonder vies with the ability to praise?—Hudson changes *which to what*, and interprets thus: "His wonders and his praises are

In viewing o'er the rest o' the selfsame day,
 He finds thee in the stout Norweyan ranks,
 Nothing afeard of what thyself didst make,
 Strange images of death. As thick as tale

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so earnest and enthusiastic that they seem to be debating or raising the question whether what is his ought not to be thine—whether you ought not to be in his place.” Hudson adds despairingly, “Commentators have tugged mighty hard to wring a coherent and intelligible meaning out of the old readings, and I have tugged mighty hard to understand their explanations; but all the hard tugging has been in vain.” In our *Masterpieces in English Literature*, p. 115, the passage is interpreted thus: “His wonders and his praises do contend (with each other), which should be (*i. e.*, which should survive the other, wonder struggling with the utterance of praise, a struggle for existence), thine or his (*i. e.*, ‘thine,’ the praise; ‘his,’ the wonders). Admiration contends with ability to praise, overpowers his speech, and the result is silence.” This vivid personification is quite in Shakespeare’s manner; but, on more mature reflection, the present editor inclines to a different explanation, which he first published in *Education* (Boston), May number, 1887. There is no need of changing the text. The king speaks, though vaguely, of “a greater honor,” of which the thaneship of Cawdor is but “an earnest.” That “greater honor” can hardly be anything less than the crown itself. Originally (see Sir Walter Scott’s Summary, p. 14) the claim of Macbeth to the throne was better than Duncan’s, and now Macbeth has by his valor saved Scotland, while old Duncan has done nothing. Duncan is conscious of “ingratitude” (I, iv, line 15) in bestowing nothing but the petty thanedom of Cawdor as a reward for Macbeth’s brilliant services; wishes “that the proportion both of thanks and payment” (iv, 19) might have been in his (Duncan’s) power to bestow, but feels that “more is due” to Macbeth “than more than all” (more than the entire kingdom) “can pay.” The kingdom is Macbeth’s by right, Duncan’s by possession. Whose shall it be? He is in doubt which thing to give Macbeth, which thing to retain as his own; and a contest like that between night and morning (III, iv, 127) arises. In this mood, “His wonders and his praises do contend (as to) which (*i. e.*, which thing, be it dignity, wealth, power, the forfeited thanedom, or the kingdom itself) should (ought to) be thine (Macbeth’s) or his.” Ross and Angus evidently think the magnanimous king is on the point of abdicating in favor of his heroic cousin. But the king, after hinting at such abdication, prudently checks himself, “silenced with that.”—Test these explanations. — 96, *afeard*. Shakes. uses *afeard* 32 times, *afraid* 44 times. *Rolfe*.—*Nothing*. So *something* and *all things* are used adverbially in this play. — 97. *images of death*. A recollection of *plurima mortis imago*, very many an image of death (*Æneid* II, 369)? This is usually interpreted as meaning *corpses*! Is it not rather the shapes in which Death presents himself? Or should we pause after *of*, and interpret, “Nothing afraid of death, which thou didst make strange images of?” See *Masterpieces*, p. 115.—*tale* (A. S. *talu*, number, reckoning; Ger. *zahl*), count, counting. Many editors have substituted *hall*, but does not *hall* suggest down-falling, pelting with “unsuccessive multitudinous rapidity?” “To say that men arrived as fast as they could be counted is an admissible hyperbole; to say that men arrived as close together as hail-stones in a storm is equally absurd and extravagant.” *White*. Elwin finds in line 100 confirmation of the sug-

Came post with post, and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.

Angus.

We are sent 100

To give thee from our royal master thanks;
Only to herald thee into his sight,
Not pay thee.

Ross. And for an earnest of a greater honor,
He bade me, from him, call thee thane of Cawdor: 105
In which addition, hail, most worthy thane!
For it is thine.

Banquo. What, can the devil speak true?

Macbeth. The thane of Cawdor lives: why do you dress
me
In borrow'd robes.

Angus.

Who was the thane lives yet, 110
But under heavy judgment bears that life
Which he deserves to lose. Whether he was combin'd
With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labour'd in his country's wrack, I know not;

gestion that *hail* is the right word; for "the messengers discharged themselves of their news as melting hail pours forth its waters." But does thick-coming hail instantly pour forth its waters? If *tale* makes good sense, have we a right to substitute a different word? I, ii, 14. — 98. *came*. The folios have *can*. All the editors change it. Rightfully! — 104. *earnest*. Welsh *ernes*, *ern*, a pledge; perhaps allied to Gr. ἀρραβών, arrabo, earnest-money, fr. Hebrew *erabon*, a pledge; Lat. *arrha*, Gael. *arra*, a pledge. *Skeat*. — 106. *addition*. *Hamlet*, I, iv, 20. A title given to a man besides his Christian and surname, showing his estate, degree, mystery, trade, place of dwelling, etc. Cowel's *Law Dict.* — See III, i, 99. — 107. *devil*, Necessarily a monosyl. here? See below on line 111. — 108. *dress*, etc. Metaphorical? Hunter thinks that a real ceremony of investiture takes place here, as Sir David Murray was actually so invested April 7, 1605, for a service to James similar to that of Macbeth to Duncan, and that this circumstance helps to fix the date of the play. Probable? See *Rolfe*, p. 164. — 109. *who* = —? *Abbott*, 251. — 111 to 114. *whether*, *wrack*. Discrepancy between this account and that in Scene ii? — *whether*, etc. Each line requires five accented syllables. May we scan thus: — — — — —? *Abbott*, 486, shorten *whether* to *wher*, and *he was* to *h' was*, and accents *was*! This preserves the metre, but spoils the sense? — 112. *line* = strengthen, fortify? — Lat. *linum*, flax; A. S. *līn*, flax, linen. To *line* garments is, properly, to put *linen* inside them? — *vantage*. "A headless form of advantage." *Skeat*. See I, ii, 31. — 114. *wrack*. So the folios, for *wreck*. *Wrack* is a doublet of *wreck*. A. S. *wrace*, expulsion; *wracean*, to drive; Du. *wrak*, wreck. The literal sense is that which drifted or driven ashore. Mod. Fr. *varech*, sea-weed cast on

But treasons capital, confess'd and prov'd, 115
Have overthrown him.

Macbeth. [*Aside.*] Glamis, and thane of Cawdor!
The greatest is behind.—Thanks for your pains.—
Do you not hope your children shall be kings,
When those that gave the thane of Cawdor to me
Promis'd no less to them?

Banquo. That trusted home 120
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 't is strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's 125
In deepest consequence.—
Cousins, a word, I pray you.

Macbeth. [*Aside.*] Two truths are told, 130
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen.
[*Aside.*] This supernatural soliciting
Cannot be ill, cannot be good; if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor:
If good, why do I yield to that suggestion

shore, and pieces of a wrecked ship cast on shore. *Skeat, Brachet.*—119. **The thane** = The thane himself? the title [Clark and Wright]?—120. **home** = to the utmost [Dyce]? The orig. sense is resting-place. γκι, to rest; κείμαι *keimai* I lie, allied to Gr. κώμη, *kome*, a village. A. S. *ham*, home, dwelling. *Skeat.*—121. **enkindle** = incite you to hope for [Clark and Wright]? "exalt your rank by making you" the possessor of [J. F. Brown, in *Shakespeareana*, April, 1884]?—126. How fill out the line? I, ii, 7, 34.—127. **cousins**. Cousin was loosely used for any relative; as nephew, niece, uncle, brother-in-law, grandchild; or sometimes it was a merely complimentary title.—Low Lat. *consinus*, fr. *consobrinus*; *con* for *cum*, together; *sobrinus*, a cousin-german by the mother's side, fr. *sosor*, *soror*, sister.—Banquo's simple and grand words, 120-127, are either unheard or willfully put aside [Moberly]? This warning, 120-127, comes oddly enough from the lips of a man who has just questioned the witches himself with such haste and eagerness. Here we have the first glimpse of the deceit and falsehood practiced by Banquo upon himself [Flathe]? Is Banquo honest?—129. **prologues . . . act**. Shakes. is fond of metaphors drawn from the theatre. II, iv, 5, 6; *As You Like It*, II, vii, 139-166, "All the world's a stage," etc.—**happy**. As in line 66?—130. **soliciting** = incitement [Johnson]? "earnestly asking." Macbeth is asked to believe, not to do [J. F. Brown, in *Shakespeareana*, April, 1884]?—134. **suggestion** = prompting, temptation [Clark and Wright]? a theological word, one of the three "procurators or tempters" of Sin, Delight and Consent being

Whose horrid image doth unfix my hair 135
 And make my seated heart knock at my ribs,
 Against the use of nature? Present fears
 Are less than horrible imaginings:
 My thought, whose murder yet is but fantastical,
 Shakes so my single state of man that function 140
 Is smother'd in surmise, and nothing is
 But what is not.

Banquo. Look how our partner's rapt.

Macbeth. [*Aside.*] If chance will have me king, why,
 chance may crown me,
 Without my stir.

Banquo. New honors come upon him,

the others [Hunter]? — Lat. *sug* for *sub*, under; *gerere*, to carry; *sug-gestus*, carried under, introduced indirectly, hinted. — *Tempest*, IV, i, 26. — Duncan not having announced the succession, is Macbeth overhasty? — 135. **unfix my hair.** See V, v, 11–13; *Hamlet*, I, v, 18, 19; Virgil's *steterunt comae*, hair stood on end, *Æneid*, II, 774; *Tempest*, I, ii, 213. What basis of truth, if any, for such a belief? — 136. **seated** = fixed, firmly placed [Steevens]? — “They plucked the seated hills.” *Par. Lost*, VI, 644. — **heart knock at my ribs.** A trace here of Shakespeare's reading of Æschylus' *Prometheus*, 881, *κραδία φόβῳ φρένα λακτίζει*, *kradia phobo phreno laktizei*, my heart knocks at my midriff with fear. — 137. **fears** = apprehensions? fear-striking objects [Coleridge]? objects of fear [Clark and Wright]? — *Midsummer N. D.*, V, i, 21; *Hamlet*, III, iii, 25. — 139. **fantastical** = imaginary? See I, iii, 53. — Scan. May the line end with a dactyl (— ◡)? — 140. **single** = individual [Schmidt]? *individual*, in opposition to a *commonwealth* [Johnson]? “Man is compared to a kingdom or state which may be described as ‘single’ when all faculties are at one, or act in unison undisturbed by conflicting emotions; . . . or is ‘single’ used in a depreciatory sense (for simple, weak), as in I, vi, 16” [Clark and Wright]? **single state of man** — my inadequate unsupported manhood [White]? my feeble manhood of reason [Hudson]? *shakes so my single state.* etc. = so shakes the natural and direct work of thought upon objects before me that the inward vision alone seems real [Moberly]? — **function** = the active exercise of the faculties [Clark and Wright]? active performance? — Lat. *fungi*, to perform. — 141. **surmise** — imagination? guesswork, conjecture? suspicion? — Old Fr. *surmise*, accusation; *sur*, upon; Lat. *super*: Fr. *mettre*; Lat. *mittere*, to send, put; Fr. *surmettre*, to put upon, accuse, make one suspected of. — 141, 142.

“Where ever something, being blent together,

Turns to a wild of nothing.” *Mer. of Venice*, III, ii, 181, 182.

The visible, tangible, and present are as nothing; the invisible, intangible, and future, everything? — Bucknill, commenting on 130–142, remarks, “This early indication of Macbeth's tendency to hallucination is most important in the psychological development of his character.” *Mad Folk of Shakespeare*, p. 13. See Hudson also (school edition, p. 61). — 142. **rapt.** I, iii, 57. — 144. **Stir**, motion, action. A. S. *styrrian*, to move, stir; Gen. *stören*, to disturb; allied to *storm*. √ *STAR*, to spread, scatter. *Sheat*. — Will he wait passively? — Darmesteter quotes from Thomas

Like our strange garments, cleave not to their mould 145
But with the aid of use.

Macbeth. [Aside.] Come what come may,
Time and the hour runs through the roughest day.

Banquo. Worthy Macbeth, we stay upon your leisure.

Macbeth. Give me your favor: my dull brain was
wrought

With things forgotten. Kind gentlemen, your pains 150
Are register'd where every day I turn
The leaf to read them. Let us toward the king.—
Think upon what hath chanc'd, and at more time,
The interim having weigh'd it, let us speak
Our free hearts each to other.

Hughes' *Misfortunes of Arthur*, played by the students of Gray's Inn in 1587, Bacon among them, "whom chance hath often missed, chance hits at length; or if that chance hath furthered his success, so may she mine,—for chance hath made me king." *Payne Collier*, II, 431.—145. **honors come**—honors do come? or, honors *having* come?—**strange**=unknown or unused before [Schmidt]? new [Rolfe]? foreign?—147, **time and the hour**, etc. [Lat. *tempus et hora*; Ital. *il tempo e l' ore*]=Time and occasion will carry the thing through, and bring it to some determined point or end, let its nature be what it will [Mrs. Montague]? equivalent to time and tide, etc. [White]? to every difficulty there comes its appropriate hour of solution [Elwin]? the day most thickly bested with trouble is long enough and has occasions enough for the service and the safety of a ready, quick-witted man [White]?—"Every one knows the Spanish proverb, 'Time and I against any two.'" *Hudson*.—**runs**. Time and the hour together are but *one*? or is this an instance of the old plu. in *s*? *Abbott*, 332, 333, 334, 336.—The expression is supposed to be proverbial.—So "Hanging and wiving *goes* by destiny." *Mer. of Venice*, II, ix, 82.—148. **stay upon**—stay because of? are awaiting?—149. **favor**—pardon, indulgence [Steevens]?—**wrought**—acted upon or operated upon [Schmidt]? worked? agitated?—The expression "worked up," equivalent to "painfully exercised," is used in some parts of New England.—To account for his apparent absence of mind, does he pretend that he has been trying to recall something forgotten?—May *forgotten* refer to things forgotten by the people, *i. e.*, Macbeth's right to the throne?—151. **register'd**, etc. In the "tablets of his memory," *μνήμοσιν δέλτοις φρενῶν*, *mnemosin deltois, phrenon*, *Æschylus' Prometheus*, 789; *Hamlet*, I, v, 98.—Note the beauty of thought and language.—153. **more time**—more leisure [Clark and Wright]?—For *more*—greater, see, V, iv, 12.—154. **the interim**—in the interim. *Abbott*, 202. Interim is personified [Clark and Wright]?—Which is more Shakespearian?—"Lat. *inter*, between; *im*, old accusative of *is*, he, that, it. Used at least 14 times in Shakes. *Skeat*.—**free**—freely [Hudson, etc.]? now guileless?—Proleptic use of *free*?—As to the witches in this scene, White remarks, "It is possible that these persons were the disguised agents of a faction inimical to Duncan, who, taking advantage of the belief then existing in witchcraft, adopted this course to egg on the successful generals to an expedition against the throne." *Studies in Shakespeare*, p. 64. White also thinks, *Ibid*, p. 63, that Macbeth had "sworn to his wife that he would murder

Banquo. Very gladly. 155
Macbeth. Till then, enough.—Come, friends. [*Exeunt*]

SCENE IV. *Forres. The Palace.*

Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX and ATTENDANTS.

Duncan. Is execution done on Cawdor? Or not
 Those in commission yet return'd?

Malcolm. My liege,
 They are yet not come back. But I have spoke
 With one that saw him die, who did report
 That very frankly he confess'd his treasons, 5
 Implor'd your highness' pardon, and set forth
 A deep repentance: nothing in his life
 Became him like the leaving it; he died
 As one that had been studied in his death
 To throw away the dearest thing he ow'd 10
 As 't were a careless trifle.

the king and usurp the throne at the first opportunity." Probable? I, vii, 58, 59.

SCENE IV.—*Or.* So first folio. The others have *Are*, which has been generally adopted. Of course, *are* is understood in folio 1. *Are*, without *or*, makes a question slightly incongruous with the preceding?—May we interpret thus: Has Cawdor been executed, or is it too early to ask the question?—2. *liege*. Old Fr. *lige*, fr. Old High Ger. *ledec*, *ledic*, *lidic*, *lidig*; free, unfettered. Ger. *ledig*. A liege lord seems to have been a lord of a free band; and his lieges, though serving under him, were privileged men, free from all other obligations, their name being due to their freedom, not to their service. *Skeat*. Stormonth, following Ducange, derives it from Low Lat. *litus*, a man between a serf and a freemen, and bound to the soil. It is commonly connected with Lat. *ligatus*, bound, *ligare*, to bind; but *Skeat* remarks, "The fact is, the older phrase was 'a liege lord,' and the older sense 'free lord,'—3. *are* . . . *come*. "With some intransitive verbs, mostly of motion, both *be* and *have* are still used." *Abbott*, 295. So with *gone*, *scaped*, *arrived*, *stolen*, etc. *Is* expresses present state; *has* the activity necessary to cause this state? Verify.—*spoke*. A frequent form of the participle, in use as late as the last century. *Clark and Wright*. It arose from the tendency in Elizabethan times to drop the inflection *-en*. *Abbott*, 343.—*leaving*. The grammarians are puzzled to decide whether "leaving" is a participle or a noun. If a noun, why is it not followed by *of*; and if a participle, why is it preceded by "the"? Confusion of verbal noun with present participle? *Abbott*, 93.—9. *been studied*=made it a study [*Schmidt*]? well instructed [*Hudson*]?—10. *ow'd*. I, iii, 76.—11. *as t were*—in the way in which he would throw away [*Abbott*, 107; "As appears to be, though it is not, used for *as if*. The *if* is implied in the subjunctive"]? II, ii, 27.—*careless*. Adjectives, especially those ending in *ful*, *less*, *ble*, and *ive*, have both an active and a passive meaning. *Abbott*, 3. Which sense here? II, i, 36.—*There's*

Duncan.

There's no art

To find the mind's construction in the face:

He was a gentleman on whom I built

An absolute trust.—

Enter MACBETH, BANQUO, ROSS, and ANGUS.

O worthiest cousin!

The sin of my ingratitude even now 15

Was heavy on me; thou art so far before

That swiftest wing of recompense is slow

To overtake thee. Would thou hadst less deserv'd,

That the proportion both of thanks and payment 20

Might have been mine! only I have left to say,

More is thy due than more than all can pay.

Macbeth. The service and the loyalty I owe,

In doing it, pays itself. Your highness' part

Is to receive our duties: and our duties

Are to your throne and state children and servants; 25

Which do but what they should, by doing everything

Safe toward your love and honor.

no art, etc. — Euripides' *Medea*, 516-520, has been cited as a parallel passage, οὐδεὶς χαρακτήρ ἐμπεφύκε σώματι, ondeis character empephuke somati, no distinguishing mark has been set by nature upon the body (i. e., by which one may distinguish between the bad and the good man). — Had Shakes. read Æschylus? — Note the high dramatic skill in that the simple-minded Duncan, at the very moment when he is telling of his absolute trust, built upon Cawdor's innocent looks, is fatally deceived by the smiling face and the lying words of a far worse traitor! — 14. **trust**. "The pause on the word trust, shortening the line by two syllables, is very suggestive." *Moberly*. How?—17. **slow** = too slow [Clark and Wright]? — 19. **proportion** = comparative relation (that it had been in my power to reward thee in proportion) [Schmidt]? due proportion [Clark and Wright, Hudson, etc.]? apportionment? balance? — 20. **mine** = in my power? mine to give [Rolfe]? in my favor? — **Only**, etc. = I can say nothing else than that more is due you than all I have, and more too, can repay? See note on I, iii, 92, 93. — 23. **pays itself** = is its own reward [Rolfe]? As for the *s* in *pays*, see *Abbott*, 332, 333, 336; also I, iii, 147. — 24. **duties** = faculties and labors of duty [Hudson]? — "Such high-pressure rhetoric is the right vernacular of hollowness." *Hudson*. Do you concur?—27. **safe toward** = with sure tendency, with certain direction [Seymour]? with a sure regard to [Clark and Wright]? respectful, loyal [Singer]? which they can do safely as regards [Knight]? which secures to you [Elwin]? *Safe toward you* = sure to show you [Schmidt]? — This seems to have been taken from the customary saying in Lat., *salvo honore dei*, the honor of God being safe; or, in the old French phrase, *sauf votre honneur*; or, in Norman Fr., *sauf la foy que jes doy nostre seignor le roy*, a phrase of reservation in acknowledgments of allegiance or avowals of

Duncan.

Welcome hither :

I have begun to plant thee, and will labor
To make thee full of growing.—Noble Banquo,
That hast no less deserv'd, nor must be known 30
No less to have done so, let me infold thee
And hold thee to my heart.

Banquo.

There if I grow,

The harvest is your own.

Duncan.

My plenteous joys,

Wanton in fullness, seek to hide themselves 35
In drops of sorrow.—Sons, kinsmen, thanes,
And you whose places are the nearest, know
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland; which honor must 40
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers.—From hence to Inverness,
And bind us further to you.

Macbeth. The rest is labor, which is not us'd for you.

fealty. Sprague's *Masterpieces in Eng. Lit.*, p. 118. Hudson interprets thus: "‘with a firm and sure purpose to have you loved and honored;’ or, ‘so as to merit and secure love and honor from you;’ perhaps both meanings." — 28. **have begun**, etc. Still keeping up Macbeth's hope of the crown? — 30. **nor**. For *and*? Double negative for emphasis? Abbott, 406. — 31. **thee** = thee, too? emphatic? — 32. **grow** = cling close and increase [Clark and Wright]? Is this a continuation of the metaphor of four or five lines before? — 33-35. *Rom. and Jul.*, III, ii, 102-104. In *Winter's Tale*, V, ii, 43, we read, "Their joy waded in tears." Malone quotes Lucan, "*Non aliter manifesta potens abscondere mentis Gaudia quam lacrymis*," unable to hide the manifest joys of the mind but by tears. *Pharsalia*, IX, 1038. "There was no English translation of Lucan before 1614," and Macbeth must have been written earlier than that? — 34. **wanton**. A. S. *wan*, wanting, without; fr. *wanian*, to decrease, wane, akin to *want*; *ton* fr. *towen*, A. S. *togen*, educated; fr. *teôn*, to draw, educate, train, bring up, akin to *tug*; hence *wanton* properly = untrained, ill-bred, unmannerly, rude. — Walker says line 35 "is suspicious;" for *sorrow* could hardly "ever have been a trisyllable." May a natural pause after the word, and before the following announcement, account for the break in the metre? I, ii, 7.—35. The first folio has *kinsmen*; the others, *kinsman*. Preference? — V, viii, 62. — 37. **will establish**, etc. The throne was not hereditary [Rolfe]? See extract from Holinshed, p. 21.—39. **Cumberland**. Since the year 946 it had belonged to Scotland. It included also Westmoreland and Northern Strathclyde. To be Prince of Cumberland then was like being Prince of Wales now; so Macbeth's hopes are dashed! — **From hence**. Spoken to whom? — All the folios have *Envernes*, which Hunter thinks more euphonious than *Inverness*. Rightly? — 44. **The rest**, etc. The exact converse of "Most busy, least, when I do it," in *Tempest*, III, i,

I'll be myself the harbinger and make joyful
The hearing of my wife with your approach;
So humbly take my leave. 45

Duncan. My worthy Cawdor!

Macbeth. [*Aside.*] The Prince of Cumberland! that is
a step

On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires! 50
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see. [*Exit.*

Duncan. True, worthy Banquo: he is full so valiant,
And in his commendations I am fed; 55
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman. [*Flourish. Exit.*

SCENE V. *Inverness. A Room in Macbeth's Castle.*

Enter LADY MACBETH, reading a letter.

Lady Macbeth [*Reads.*] *They met me in the day of success: and I have learned by the perfectest report, they have*

15: rest, not being used for the king, is like toil; toil, undergone by Ferdinand for Miranda, is like rest! See in *Shakespeariana*, April, 1884, a note by the present editor on this quotation from *The Tempest*. — 45. **harbinger** — forerunner? — Icel. *here*, an army; *bjarga*, to save, help, defend; *herbergi*, a "host-shelter," harbor, inn, lodging; A. S. *here*, army; *beorgan*, to preserve; Mid. Eng. *here-bergeour* (-our denoting the agent), one who provided lodgings for a host or army; Old Fr. *herberger*. The *n* in *harbinger* stands for *r*. A harbor was originally an *inn*. *Skeat*, *Brachet*. — V, vi, 10. — 50. **stars**. Is it night? or is he thinking of night as the fit time for murder? — 51. **Let not**, etc. To whom is this addressed? — 52. **The eye**. Let? — **wink at** = encourage [*Hndson*]? not seem to see [*Meiklejohn*]! See note on *wink* in our ed. of Milton's *Comus*, line 401. — **yet let that be** = yet let the eye permit that to take place [*Delius*]! To let that come to pass? — 54. **True**. What? — Does Duncan's reply to something Banquo has privately said in praise of Macbeth show "how constantly Shakes. kept the stage and the audience in mind" [*White*]! — **full so valiant** = quite as brave as you say [*Moberly*]! — 55. **fed**. *Winter's Tale*, I, ii, 91. — 56. **banquet**. Play on the name Banquo? — 58. There is a touch of affectionate familiarity in the phrase "it is" [*Clark and Wright*]! — "I always think there is something especially Shakespearian in Duncan's speeches throughout this scene — such pourings forth, such abandonments — compared with the language of vulgar dramatists, whose characters seem to have made their speeches as the actors learn them." *Coleridge*. Verify this. — Value of this scene?

SCENE V. — 2. **perfectest report** = most accurate intelligence

more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me 'Thane of Cawdor;' by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou mightest not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.

Glamis thou art, and Cawdor, and shalt be 13
 What thou art promis'd. Yet do I fear thy nature;
 It is too full o' the milk of human kindness 15
 To catch the nearest way. Thou wouldst be great;
 Art not without ambition, but without
 The illness should attend it: what thou wouldst highly,
 That wouldst thou holily; wouldst not play false,
 And yet wouldst wrongly win: thou 'dst have, great Glamis,
 That which cries, 'Thus thou must do, if thou have it;' 21
 And that which rather thou dost fear to do

[Johnson]? i. e. my own experience [Clark and Wright]?—5. **Whiles**. *While* is properly a noun—A. S. *hwil*, a time; probably allied to Lat. *quies*, rest. *Whiles* is the genitive case used adverbially, as in *twi-es*, twice; *need-es*, of necessity, needs; *Skeat. Abbott*, 137. Shakes. often uses *while* and *whilst*.—**missives**=messengers? So in *Antony and Cleop.*, II, ii, 74.—Lat. *mittère*, to send; *missus* sent.—6. **all-hailed**. The 1st folio has the hyphen; the others omit it. Better?—Florio in his (Italian) *World of Wordes*, 1598, defines "*salutare*, to salute, to greet, to alhaile." See line 53.—9. **deliver**=report to! So *Tempest*, V, i, 313.—10. **dues**. French *du*, due; *devoir*, Lat. *debère*, to have away (on loan), to owe; from *de*, away, *habère*, to have.—Had Lady Macbeth read this letter before? Do we have the whole of it? Had another preceded?—14. **I fear**=I am in fear for [Delius]? *Meas. for Meas.*, III, i, 73.—15. **milk**. IV, iii, 98; *Rom. and Jul.*, III, iii, 55; *Lear*, I, iv, 333. See line 46.—Has Lady Macbeth a right estimate of her husband's nature? Bodenstedt says no; Ulrici, yes.—See White's *Lady Gruach's Husband* in his *Studies in Shakespeare*.—16. **wouldst**=wishest to [Abbott, 329]?—18. **illness**=evil? evil nature [White]? Not used elsewhere by Shakes. in this sense [Clark and Wright]?—Not wickedness only, but remorselessness, or hardness of heart. *Hudson*.—19. **wouldst**. *Abbott*, 329. Wishest to? See I, vii, 34.—20-23. This passage is difficult, and has given rise to a great deal of comment and many proposed emendations, no one of which is entirely satisfactory. Retaining the old reading, may we interpret thus: Thou 'dst have, great Glamis, that (i. e. the crown) which (crown) cries, "Thus thou must do, if thou have it (i. e. me, the crown)," and (thou wouldst have) that (i. e. the murder) which rather thou dost fear to do, than wish-

Than wishest should be undone. Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round
Which fate and metaphysical aid doth seem
To have thee crown'd withal.

25

Enter a Messenger.

What is your tidings?

Messenger. The king comes here to-night.

Lady Macbeth.

Thou'rt mad to say it:

Is not thy master with him? who, were't so,

30

Would have inform'd for preparation.

Messenger. So please you, it is true: our thane is coming.
One of my fellows had the speed of him,

est should be undone (i. e. unperformed)? Darmesteter would interpret, "Thou wouldst like to see accomplished that thing (i. e. the death of Duncan), which (death) cries, 'Do it thyself, if thou wouldst have it,' and what thou fearest to do thyself rather than desirest to have unaccomplished." Delius thinks it is "the cold-blooded instinct to murder," that cries. Judge!—23. **Hie thee** = hie thou (*thee* seems to be used for *thou*) [Rolfe]? The Elizabethans reduced *thou* to *thee*. Abbott, 212. A. S. *higian* to hasten. Akin to *κίειν*; *kiein*, to go; Lat., *cîere*, to cause to go; *citius*, quick. Skeat. Intransitive always?—25. **chastise**. Accented here and in *Richard II*, II, iii, 103, on 1st syl.?—26. **golden round**. IV, i, 88.—"Full well did I cause to be graven In thy golden round," etc. Abraham Faunce to a Wedding Ring, in 1591.—27. **metaphysical** = supernatural? So defined in Minsheu's *Spanish Dict.*, 1599, and Florio's *World of Wordes*, 1598.—Gr. *μετά*, *mēta*, after; *φυσικά*, *phusika*, physics; *μετά τὰ φυσικά*, after those things which relate to external nature.—**doth seem to have** = (nearly) would have [Rolfe]? doth seem to be likely to have [Moberly]? doth seem to desire to have [Boswell]?—Bailey prefers to read, in place of *seem*, either *deem*, or *aim*, or *mean*, or *design*, or *ween*!—*Seem* is not here equivalent to *appear*, but rather to *reveal* [Delius]?—*Seem* appears to be almost periphrastical [Schmidt, Rolfe, etc.]?—See I, ii, 47.—28. **withal**. Note on I, iii, 57.—**tidings** is both singular and plural in Shakes.—Icel. *thindi*, news; Mid. Eng. *tidng*. The *s* is an Eng. addition to mark the plural. A. S. *tîd*, time; *ge-tîdan*, to happen; fr. Teut. base *ti*, to divide.—29. **mad**, etc. Is she momentarily thrown off her guard by the strange and sudden announcement?—"In the fierce delight of her soul, she almost interrupted the messenger with the exclamation." White.—30. **Is not**, etc. Is she seeking to divert attention from her startled utterance and manner?—33. **speed** (A. S., *spéd*, haste, success; fr. *spôwan*, to succeed) = start? superiority in swiftness?—**had the speed of** = outstripped [Rolfe, etc.]? "The phrase is remarkable." Clark and Wright.—May "had the speed of him" mean, had, as an *avant-courier* from Macbeth, the parting word "speed," or "God speed you?" Does not the word "message" in line 35 show that Macbeth had sent him forward? See "speed" in Browning's *How They Brought the Good News from Ghent to Aix*. This ex-

Who, almost dead for breath, had scarcely more
Than would make up his message.

Lady Macbeth. Give him tending; 35
He brings great news. [*Exit Messenger.*]

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements.—Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full 40
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts, 45

planation of "had the speed of him" was first published by the present editor in the column *Shakesperiana*, in the May, 1888, number of THE STUDENT, a magazine published by the undergraduates of the North Dakota University. — 34. **dead for breath.** Significance ominous? — 35. **tending.** Shakes. uses *tendance* also. — 36. **he brings.** Who? — To whom is this spoken? — 36. **raven.** "The raven messenger has lost his voice, and is hoarse in giving his message [Delius, Moberly, etc.]? — Are hoarseness and lack of breath identical? concomitant? Does one suggest the other. — Even the bird, whose harsh voice is accustomed to predict calamities, could not croak the entrance of Duncan but in a note of unwonted harshness [Johnson, Hunter, Rolfe, etc.]? Hudson finds prolepsis; "The raven has made himself hoarse with croaking." Correctly? — 37. **entrance.** Trisyl. here? *Abbott*, 477; "This additional syllable is very frequently required for the metre in words where a liquid follows a mute." See "monstrous" in III, vi, 8. May we imagine her pausing and listening to the raven, and so filling out the time of the line? Must she speak in perfect pentameters? See note on I, ii, 5. — 38. **battlements.** Note how the black purpose darkens the utterance. If she thinks of a bird it is one of evil omen, a raven; if of a sound, it is ill-boding, a hoarseness, a croaking; if of a ceremony, it is of fatal import; if of any part of the castle, it is something threatening, as battlements! *Shakespeare as an Author*, lecture by the present editor. "If all this be accident," says Lowell, it is at least one of those accidents of which only Shakespeare was ever capable." But is it peculiar to Shakespeare? — To make the metre perfect, Pope would insert "all" after "come." Stevens would read, "Come, come!" Knight finds great sublimity in the pause after "battlements." You? — 39. **mortal** = human, pertaining to mortals? deadly? III, iv, 81; IV, iii, 3; *Par. Lost*, I, 2. — 40. **top-full.** So in *King John*, III, iv, 180. — 42. **access.** Accent on 2d syl.? Usually so in Shakes. *Abbott*, 490. — **remorse** = relenting [Clark and Wright]? pity? — In Shakes. the word is applied to crime conceived and to crime perpetrated. With him we still use *remorseless* in the sense of pitiless? Lat. *re* = again; *mordere*, to bite. Spoken of the gnawings of a guilty conscience? *Mer. of Venice*, IV, i, 20; *Tempest*, V, i, 76. — 44, 45. **Keep peace between the effect and it** = may stop the meditated blow [Clark and Wright]? allow no truce between the pur-

And take my milk for gall, you murdering ministers,
 Wherever in your sightless substances
 You wait on nature's mischief! Come, thick night,
 And pall thee in the dunnest smoke of hell,
 That my keen knife see not the wound it makes, 50
 Nor heaven peep through the blanket of the dark,
 To cry 'Hold, hold!'

pose and its execution [Moberly]?—In the mental picture a peace-maker stepping, like a constable, between two would-be-combatants and keeping them apart?—Hudson substitutes "break" for "keep." Johnson inclines to read "keep pace." Bailey, "keep space." Is there need of a change?—46. **take my milk for gall** = use my milk as if it were gall [Clark and Wright]? take away my milk and put gall into the place [Johnson, Hudson, etc.]? turn my milk to gall [Rolfe]? infect my milk with gall [Knightley]? give me gall instead of milk [White]? nourish yourselves with my milk, which through my being unsexed, has turned to gall [Delius]? Select!—See line 15.—47. **sightless substances** = invisible forms; as *careless* in I, iv, 11, means *not cared for* [Clark and Wright]? a quality which will not bear looking at, which is repulsive to behold [Delius]?—Preference?—See II, i, 36; note on I, iv, 11.—48. **mischief**, etc. Are ready to abet any evil done throughout the world [Clark and Wright]? tend on offences against nature [Darmesteter]?—**thick night**. See "thick darkness," *Exodus*, x, 22; *Macbeth*, III, ii, 50.—49. **pall** = wrap?—Lat. *palla*, a mantle; *pallium*, a coverlet; A. S. *paell*, purple cloth.—I, iv, 50.—**dunnest**.—A. S. *dun*, dark. The word was criticised in the Rambler as undignified. Is it so now?—50. **see not** = reflect not in the brightness of the blade [Elwin]?—The vividness of this personification is wonderful. Shall we turn it into prose?—51. **peep** = gaze earnestly and steadily [Keightley]?—Old Fr. *piper*, to peep out, to pry. How *piper* came to be used in that sense will appear at once, if we refer the verb, not to the bird, but to the fowler who lies in wait for him; "*piper*, to whistle or chirp like a bird; also to cosen, deceive;" *pipée*, the peeping or chirping of small birds, counterfeited by a bird catcher, who pipes and slyly observes at the same time. *Skeat*.—blanket = the covering of the sleeping world [Clark and Wright]? Collier would substitute "blankness;" Coleridge "blank height" (but he afterwards withdrew the suggestion); Bailey "blackness;" Jessopp, "blankest."—Malone thinks *blanket* was suggested by the coarse woolen curtain of Shakespeare's own theatre, through which probably the great dramatist had himself often peeped. Whiter (1794) says, "All the images of this passage are borrowed from the stage. The appropriate dress of tragedy is a pall and knife; the stage (in tragedy) was hung with black; probably the heavens or roof of the stage, underwent likewise some gloomy transformation. In the *Rape of Lucrece*, 764-788, we have not only 'Black stage for tragedies and murders fell,' but also 'Comfort-Killing Night, image of Hell . . . again 'Though Night's black bosom should not peep again.'"—Rolfe cites Milton's, "Sometimes let gorgeous tragedy, In scepter'd pall come sweeping by;" *Il Penseroso*, 97, 98.—"The metaphor of darkness as a blanket wrapped round the world so as to keep the Divine Eye from seeing the deed, is just such a one as it was fitting for the boldest of poets to put into the mouth of the boldest of women." Hudson.—As if darkness might be lit up by lightning flashes, and Heaven at any instant might thunder "**HOLD!**"—52. **Hold**. Any al-

Enter MACBETH.

Great Glamis! worthy Cawdor!
 Greater than both, by the all-hail hereafter!
 Thy letters have transported me beyond
 This ignorant present, and I feel now
 The future in the instant. 55

Macbeth.

My dearest love,

Duncan comes here to-night.

Lady Macbeth.

And when goes hence?

Macbeth. To-morrow—as he purposes.*Lady Macbeth.*

O, never

Shall sun that morrow see!

Your face, my thane, is as a book where men 60

May read strange matters. To beguile the time,

Look like the time; bear welcome in your eye,

lusion to the fact that capital punishment was inflicted upon him who struck his adversary after the proper authority had commanded "Hold"?—See V, viii, 34.—52, 53. The critics note the lack of terms of endearment here? Fair inference from the omission?—**all-hail hereafter**=the "all-hail" that will afterwards salute you as king [Meiklejohn]? glorious hereafter?—54. **letters**. More than one? May "letters," like the Lat. plural *litterae*, denote a single epistle.—How many days have elapsed since the battles?—55. **ignorant**=unknowing [Johnson]? unknown, obscure, inglorious [Delius]? which is more poetic?—See "ignorant concealment," *Winter's Tale*, I, ii, 385.—**present**. *Tempest* I, i, 25.—This line is said to lack a syllable, and most editors go to work to supply it. Pope inserted "time" after "present;" Lettsom and Hunter, "e'en," before "now." Abbott, 484, and Rolfe make "feel" a dissyllable, accenting "and" and *fe-*, 1st syl. of *fē-ēl*.—*Must* we piece out the metre, and tame this fiery impetuosity? See I, ii, 7, 34.—Is there in the passage a recollection of the phraseology of the Absolution in the *Book of Common Prayer*, "that those things may please him which we do at *this present*, and that the rest of our life *hereafter* may be pure," etc.?—56. **instant**=present moment!—Lat. *in*, upon; *stare*, to stand; Fr. *instant*, pressing. *Rom. and Jul.*, I, i, 100.—"Expectation quickens the dull present with the spirit of the future." *Hudson*.—58. **as he purposes**. Does he add this as a hint that the purpose may be defeated? Was he used to lying? See a similar expression in II, iii, 34, "He does—he did appoint so."—59. A broken line. "She pauses to watch the effect of her words." *Abbott*, 511. Likely?—60. **Your face**, etc. Does she mean that she has discerned in his looks his murderous intent? or that she fears that others may discover by his looks that all is wrong? "His face does not wear a look of welcome" [Meiklejohn]? Settle this question.—61. **strange**=new, and therefore alarming [Meiklejohn]?—**beguile the time**=wile away the time? "delude all observers" [Clark and Wright]?—*Twelfth Night*, III, iii, 41. See *post*, I, vii, 81.—"Time is here put for its contents or what occurs in time. It is a time of full-hearted welcome and hospitality; and such are the looks which Macbeth is urged to counterfeit" [Hudson]?—See White's *Studies in*

Your hand, your tongue: look like the innocent flower,
 But be the serpent under 't. He that 's coming
 Must be provided for: and you shall put
 This night's great business into my dispatch;
 Which shall to all our nights and days to come
 Give solely sovereign sway and masterdom.

Macbeth. We will speak further.

Lady Macbeth. Only look up clear;
 To alter favor ever is to fear:
 Leave all the rest to me.

[*Exeunt.*

SCENE VI. *Before Macbeth's Castle.*

Hautboys and torches. Enter DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS, and Attendants.

Duncan. This castle hath a pleasant seat; the air
 Nimble and sweetly recommends itself
 Unto our gentle senses.

Shakespeare, p. 66. — 64. serpent. Similarly in *Richard II*, III, ii, 19, 20; 2 *Henry VI*, III, i, 228. — 66. *my dispatch.* Does she mean to kill the king with her own hands? II, ii, 12, 13. — 70. *To alter favor ever is to fear* = change of countenance is ever a symptom of fear [Clark and Wright]? to bear an altered face marks fear in you and creates it in others [Moberly]? to wear an altered face is at the same time to be irresolute, and to render others apprehensive of a hidden intention [Elwin]? *to fear* = to give cause for fear [Seymour]? "To alter your expression of confident innocence actually begets fear." *Rev. W. W. Davis. — favor* = look, countenance? Lat. *favor*, Fr. *faveur*, kindness, grace. It is creditable to human nature that this word came to mean the human countenance and is often so used in Shakespeare. It is now unfortunately obsolete in this sense, or nearly so; though we sometimes say "well-favored" or "ill-favored." *Genesis*, xli, 2, 3, 4. — "Lady Macbeth detects more than irresolution in her husband's last speech" [Clark and Wright]? — What progress is made in this scene in the development of the plot? What light does it throw upon the characters of any of the personages? upon Shakespeare's imagination? Verisimilitude in the scene? Could it have been omitted without serious injury to the play?

SCENE VI.—*Hautboys.* Fr. *haut*, high, fr. Lat. *altus* (l being softened into v before a consonant); Fr. *bois*, wood, fr. Low Lat. *boscum*, *buscum*, wood; Old High Ger. *busc*. The lit. sense is "high wood," the *hautboy* being a wooden instrument of a high tone. Doublet, *oboe*. — *Brachet, Skeat.* — The scene that follows has been greatly admired for its quiet and repose, contrasting so sharply with the preceding and the following. All the images are of peace and cheer; no raven now, no hoarseness, no roaring, no fatal ceremony, no menacing battlements! Lecture on *Shakespeare as an Author*, by the present editor.—3. *gentle.* "The air attempers our senses to its own state, and so makes them

Banquo. This guest of summer,
The temple-haunting martlet, does approve
By his lov'd mansionry that the heaven's breath
Smells wooingly here: no jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procreant cradle:
Where they must breed and haunt, I have observ'd
The air is delicate.

Enter LADY MACBETH.

Duncan. See, see, our honor'd hostess! 10
The love that follows us sometime is our trouble,

gentle." *Hudson.* Is the word used proleptically (anticipatively) as *Hudson* and *Rolfe* think?—senses "are nothing more than each man's sense" [*Johnson*]? As to the two syllables of senses, and the extra syllable so introduced into the middle of the line, the critics quote *Abbott*, 471, "The plural and possessive cases of nouns in which the singular ends in *s*, *se*, *ss*, *ce* and *ge*, are frequently written and still more frequently pronounced without the additional syllable." But why thus restrict the poet? Dactyls, troches and anapests may be freely used?—4. *martlet*. This word was substituted by *Rowe* (1709) for the evident misprint *Bartlet*.—A martlet (meaning "little martin," martin being a nickname, like Robin, for a bird) was a kind of sparrow? "Martin" from Lat. *Mars*, god of war.—approve = prove? So in *Mer. of Ven.*, III, ii, 79.—Lat. *probus*, good; *probare*, to pronounce good, to test. *Ad* strengthens the simple word?—5. *mansionry* = abode? mansion-building? *Shakes.* does not use it elsewhere. *Pope* changed it to *masonry*. Well?—*Staunton* would read "love-mansionry." The original word is *masonry*; would an *i* be more liable to be omitted, or an *n* to be inserted?—6. *jutty*, a projection over? same word as *jetty* [*Steevens*, *Rolfe*, etc.]? Used twice by *Shakes.*—From Old Fr. *jetter*, Lat. *jactare*, to throw. *Jutty* is a verb in *Henry V.*, III, i, 13.—frieze = line of wall below the parapet [*Moberly*]? *Brachet* derives it fr. Span. *friso*. *Skeat* thinks it may be akin to *friz*, to curl. *Cotgrave* defines it "the broad, flat band below the cornish."—7. *coign of vantage* = projecting angle in the masonry [*White*]? convenient corner [*Johnson*, *Clark* and *Wright*, etc.]? projecting bartizan or "swallow's nest" [*Moberly*]. Old Fr. *coigne*, nook, corner. Lat. *creneus*, a wedge.—For *vantage*, see I, ii, 81.—9. We follow the folios here. *must* is changed to *most* by the editors, who put a colon after "cradle" in place of the comma, and substitute a comma for the colon after "haunt." The old folios make a very neat meaning; viz., the wooing air, the location, and the advantageous corners, make it unavoidable that they should breed and haunt here. To the king's remark about the air, he replies that he had noticed its delicacy.—Shall it be *must* or *most*? Which is prose for *t*, and which poetic imagination?—The *Collier MS.* has *much*.—On *pendent* and *procreant*, *Moberly* remarks, "The effect of an unusual Latin or Greek word in poetry is often very great." Verify.—10. Our honored hostess. Is it said to her, or of her?—11. *love*, etc. = loving attentions sometimes give us trouble, yet we thank

Which still we thank as love. Herein I teach you
How you shall bid God 'ield us for your pains
And thank us for your trouble

Lady Macbeth. All our service
In every point twice done and then done double 15
Were poor and single business, to contend
Against those honors deep and broad wherewith
Your majesty loads our house: for those of old,
And the late dignities heap'd up to them,
We rest your hermits.

Duncan. Where's the thane of Cawdor? 20
We cours'd him at the heels, and had a purpose
To be his purveyor; but he rides well,
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.

the love that prompts them [the present editor in *Masterpieces*]? kind hearts, even if troubled by attention, give thanks for it [Moberly]? — *Sometime* is used by Shakes. interchangeably with *sometimes*. — *Abbott*, 68a. *Ephesians*, ii, 13; *Colossians*, i, 21; iii, 7; *Macbeth*, IV, ii, 75. — 12. **Herein** = by this (illustration)? — 13. **bid** = pray. A. S. *biddan*, to pray. To *bid* beads was orig. to pray prayers. *Skeat*. — 'ield for yield = pay, reward. A. S. *gieldan*, to pay. So in *Hamlet*, IV, v, 41; *As You Like It*, III, iii, 66, etc. — "The kind-hearted monarch means that his love is what puts him upon troubling them thus, and therefore they will be grateful for the pains he causes them." *Hudson*. — To her and Macbeth the pains are a pleasure, the troubles are a joy. — 16. **single**. I, iii, 140. "There is a whimsical likeness and logical connection between this phrase and one that has lately come into vulgar vogue, 'a one-horse affair,' 'a one-horse town,' etc." *White*. — **contend against** = vie with, match [Hudson]? — 17. **honors deep**. Effect of placing the adjective after the noun as in the French language? *Abbott*, 419. — 18. **to** = in addition to [Clark and Wright, etc.]? *Abbott*, 185. *Macbeth*, III, i, 51. — 20. **rest** = cease from labor? remain permanently? — **hermits** = beadsmen [Steevens, *White*, Moberly, etc.]? — Fr. *hermite*; Low Lat. *heremita*; Gr. *ἐρημίτης*, eremites, a dweller in a desert; *ἐρημος*, deserted. *Skeat*. The hermit is one who has retired from the world to spend the rest of his life in prayer. *Lady M.* says in effect, "So we shall ever pray for you." — **the thane**, etc. A delicate suggestion of the honor he had bestowed? Note the compliments in this neat speech. — **Where's the thane?** Where was he? dressing? I, vii, 36. — 21. **coursed**. Metaphor from what? — Lat. *cursus*, course; *cursère*, to run. — 22. **purveyor**. Lat. *providère*, to foresee, act with foresight. *Pro*, before, became Fr. *pour*; Lat. *vidère*, to see, became Old Fr. *veter*; whence *vey* in *survey*. *Provide* is a doublet. *Skeat*. — *The harbingers* (I, iv, 45) provided lodgings; the purveyor, food? — How accented here? *Abbott*, 492. — 23. **holp**. A. S. *helpan*, to help; past t. *healp*; past part. *holpen*; Mid. Eng. *holpen*, as in *Luke*, i, 54. There was a very strong tendency in the Elizabethan age to drop altogether the

Lady Macbeth. Your servants ever 25
Have theirs, themselves, and what is theirs, in compt,
To make their audit at your highness' pleasure,
Still to return your own.

Duncan. Give me your hand;
Conduct me to mine host: we love him highly,
And shall continue our graces towards him. 30
By your leave, hostess. [*Exeunt.*]

SCENE VII. *Macbeth's Castle.*

Hautboys and torches. Enter a Sewer, and divers Servants with dishes and service, and pass over the stage. Then enter MACBETH.

Macbeth. If it were done when 't is done, then 't were well
It were done quickly: if the assassination

inflection in *-en*. Abbott, 343; *Tempest*, I, ii, 63.—26. *in compt*=under account [Moberly]? in account, accountable [Rolfe]? subject to account [Steevens]?—Lat. *computare*, to reckon; Fr. *compter*, to count; *compte*, doublet of Fr. *comput*, computation. — 27, *make their audit*=submit their accounts or business for examination? — 28. *return your own*. Is this an echo of *I Chronicles*, xxix, 14, "Of thine own have we given thee?"—30. In order to scan this line, Abbott, 492, makes *towards* a dissyllable accented on *to*; Clark and Wright would make *our* a dissyll. (as if *ou-er*), and *towards* a monosyllable. Judge! — 31. He takes her by the hand? — In this scene Coleridge thinks he detects a "labored rhythm and hypocritical overmuch in Lady Macbeth's welcome." Sir Joshua Reynolds is charmed in the short dialogue between Duncan and Banquo, with "what in painting is termed *repose*." Sheridan Knowles finds no repose, but a straining and intensifying of the interest, because we know the king is going to his death. Franz Horn comments on the exquisite naturalness of the dialogue between Duncan and Banquo, and the wisdom with which the repose is introduced, "in order to deepen the tragic pathos that follows." Moberly sees in the peaceful imagery, and in the objects that meet Duncan's and Banquo's gaze, the same poetic instinct that Homer shows (in *Iliad*, XXII., 126) when he introduces "into Hector's bitter farewell to life the soft image of the 'youth and maiden conversing near some oak-tree or by some shadowy rock.'" Test these views.

SCENE VII.—*sewer*. "An officer who set and removed dishes, tasted them, etc." A. S. *seaw*, juice; sauce; boiled meat. *Skeat*. The old derivation was from the Old Fr. *essayeur*, an officer who tasted each dish to make sure there was no poison in the food. *Darresteter*, *Hudson*, *Clark and Wright*, etc. — 1. White puts a period at the end of the first line, omits the comma after *quickly* in the next line, reduces the capital *I* of the folio in *if* (2d line) to small *i*, and interprets thus: "If it were *done* [ended] when 'tis done [performed], *then* it would be well. It were done [ended] quickly, if the assassination could clear itself from all consequences," etc. For this he argues ingeniously.

Could trammel up the consequence, and catch
 With his surcease success; that but this blow
 Might be the be-all and the end-all here,
 But here, upon this bank and school of time,
 We'd jump the life to come. But in these cases

But the old punctuation, which nearly all editors follow, though they change the capital *I* in *if* (line 2), makes good sense. Macbeth is indeed "too full of the milk of human kindness to catch the nearest way." Nothing more natural than for him, without wholly abandoning the project, to *postpone* action. He finds special reasons for refraining, at least for the present. To himself he pictures the circumstances that make the killing more hazardous and more damnable than ordinary murder; to his wife he expresses his unwillingness to stab ungratefully the king, who has just honored him, and to "cast aside so soon" the golden popularity just earned. It will be more safe and less atrocious to kill the king by and by. Shall it be now, or in the indefinite future? Well, the circumstances just now are specially unfavorable. I have no fear of the life to come, but my deed will teach others how to serve *me* in this life. To be sure, I would do it now, were it not for these adverse considerations; but, on the whole, I incline to wait awhile. Besides it were mere tautology for Macbeth to say, as White would make him, "It were done [*i. e.*, ended, cleared from all consequences] quickly, if the assassination could clear itself from all consequences," etc. — *If it were done*, etc. = if it were to be all over and ended as soon as the fatal blow is struck, then it would be well to strike it quickly? The second *done* means performed. *Masterpieces in Eng. Lit.*, p. 123. — 3. **trammel up** = gather up and hold? entangle as in a net [Clark and Wright, etc.]? tie up or net up [Schmidt]? *Fr. tramail*, "a tramell or a net for partridges." *Cotgrave*. Low Lat. *tramacula*, a trammel, net, shackle, anything that confines or restrains. *Skeat*. — Spenser uses it as meaning a net for the hair; Markham, as a sort of shackle for a horse. — 4. **his** = its? the assassination's [Johnson]? the consequence's [Elwin]? Duncan's [Jennens]? — *Its* is rare in Shakes., is found but three times in Milton, and not at all in King James' version of the Bible (1611). — **Surcease** (*Fr. surseoir*, to pause, intermit, leave off; *sursis*, *sursise*, intermitted; Lat. *supersedere*, to forbear, desist from, omit), delay? arrest (of the consequence) [Elwin, Clark and Wright]? conclusion or cessation [Rolfe]? — **success** = sequel [Staunton]? issue, result [Meiklejohn]? good results, prosperity? — 6. **but here** = only here? — **school**. So the third and fourth folios; the first two have *school*. Most editors change it to *shoal*, which means either a shallow place or a sand-bank or bar. Their interpretation either mixes the metaphors in *bank* and *shallow*, or is tinged with tautology, "bank and up-sloping sandbank of time?" Tieck, Heath, Elwin, etc., take *bank* to mean school-bench. "It is a doublet of *bench*. The oldest sense seems to have been 'ridge,' whence *bank*, a ridge or shelf of earth. A. S. *benc*, Dutch and Ger. *bank*, a bench. *Mountebank*, a charlatan, is one who mounts a bench to proclaim his nostrums." *Skeat*. Those who retain *school* as the reading find confirmation in lines eight and nine, in the words *teach*, *instructions*, and *taught*. Does this interpretation make good sense? — 7. **jump** = try to overleap and take no cognizance of [Meiklejohn]? risk, hazard [Clark and Wright, Schmidt, etc.]? — "I am about to take my leap in the dark," *i. e.*, die. *Rabclats*. Swedish *gumpa*, to spring, jump, or wag about heavily; Dan. *gumpe*, to jolt. — **life to come** = life after death [Malone]? remaining

We still have judgment here ; that we but teach
 Bloody instructions, which being taught return
 To plague the inventor: this even-handed justice 10
 Commends the ingredience of our poison'd chalice
 To our own lips. He 's here in double trust:
 First, as I am his kinsman and his subject,
 Strong both against the deed; then, as his host,
 Who should against his murderer shut the door, 15
 Not bear the knife myself. Besides this, Duncan
 Hath borne his faculties so meek; hath been
 So clear in his great office, that his virtues
 Will plead like angels trumpet-tongu'd against
 The deep damnation of his taking-off; 20
 And pity, like a naked new-born babe,

years of this life [Keightley]? — Does a loss of belief in a retribution after death tend to open the path to the commission of crime? Does Macbeth believe in a future state? — 8. **that** = so that [Clark and Wright]? I, ii, 58. — 10. **this**. Omitted by Pope for the sake of the metre. Judiciously? — 11. **commends** = offers [Steevens, etc.]? commits? entrusts? applies? — Lat. *cum*, with, together; *mandare*, to commit. Under *commend*, Skeat says *mandare* is "a word of uncertain origin;" but under *mandate* he says of it, "Lit. to put into one's hand, from *man*; stem of *manus*, the hand, and *dare*, to give." — See III, i, 38. — **ingredience**. So the folios read. Pope and almost all the editors since have changed it to *ingredients*. The latter naturally refers to the separate component materials; the former to the resulting mixture? Which is better here? — Lat. *in*, in, into; *gradî*, to walk: *ingredi*, to enter upon; *ingredient-* (stem of present participle), enter into; Fr. *ingrédient*. IV, i, 34; *Par. Lost*, XI, 417. — **chalice** = cup? communion cup? Root *KAL*, to hide, contain, A. S. *calic*, cup, fr. Lat. *calix*, *calicem*; Fr. *calice*, a calix, cup. Skeat. — Any allusion to the eucharist? — 12. **double**. It has often seemed to me that *triple* would be better here, if we could change *and* in line 13 to *next*. But have we a right to make such changes? — 16. **Besides this**, etc. The word *this* goes better, perhaps, with *besides*; but the folios join it to Duncan, and all the editors have followed them. It seems a little strained to say "This Duncan," as if he were to be singled out? — 17. **faculties** = honors, dignities, prerogatives [Hudson]? Official powers [Rolfe]? — *Faculties* are active powers, abilities, capacities to do, rather than honors received and "dignities heaped up" upon one? Lat. *facere*, to do; *facilitas*, *facultas*, capability to do; Fr. *faculté*. — **meek**. Adverb or adjective? Abbott, 1. — 18. **clear** = pure, stainless, guiltless? — 20. **taking-off**. Euphemism? See III, i, 104; *Lear*, V, i, 65. — 21. **babe**, etc. "Either like a mortal babe terrible in helplessness; or like heaven's child-angels mighty in love and compassion" [Keightley]? Keightley adds, "This magnificent passage seems founded on the history of Darnley's murder (Froude ix, p. 86). The banner (of the confederates against Queen Mary) was spread between two spars. The figure of a dead man was wrought on it, lying under a tree . . . and a child on its knees at its side, stretching its hand to heaven and crying, 'Judge and revenge my cause, O Lord.'" But does not Keightley miss

Striding the blast, or heaven's cherubin, hors'd
 Upon the sightless couriers of the air,
 Shall blow the horrid deed in every eye,
 That tears shall drown the wind. I have no spur 25
 To prick the sides of my intent, but only
 Vaulting ambition, which o'erleaps itself
 And falls on the other—

the point? It was not a "new-born" babe that knelt and cried! Nor is a babe ever terrible. It is not terror but *tenderness* that "a naked new born babe" symbolizes and awakens; and it is tender pity, not terrible vengeance, that Macbeth is thinking of in lines 16-25. Yes, the "milk of human kindness" is fully recognized by him as pervading others' breasts if not his own. — 22. *striding*, etc. Pity? or the babe? — *cherubin* = cherub? or cherubs? Clark and Wright say, "The plural is unquestionably required," and they change the word to the Hebrew plural *cherubim*. But Shakes., like Spenser, always makes *cherubin* singular. For plural, Spenser repeatedly has *cherubins* and *seraphins*. — What is the impropriety in interpreting thus: Pity, striding the blast, like a naked new-born babe in its tenderness, or like a heavenly cherub in its swiftness (and sacredness?), horsed upon, etc.? The word "babe" suggests a cherub. Hebrew *k'ru'b*, plural *k'ru'him*. — 23. *sightless*. I, v, 47. II, i, 36. — See note on I, iv, 11. — *couriers* = winds [Johnson]? not winds, but invisible posters of the divine will [Seymour]? — French *courrier* a courier, fr. *courir*, to run; Lat. *currere*, to run. — This line reminds of *Psalms*, xviii, 10; q. v. — 25. *that* = so that? See line 8. — *drown*, etc. A very copious downpouring of rain sometimes seems to stop the wind. — "Tears like rain shall lull the wind which bears the tidings" [Moberly]? The metaphor is about as extravagant as that in *Julius Cæsar* I, i, 59, 60, where the "commoners" are told to weep their tears into the Tiber "till the lowest stream Do kiss the most exalted shores of all." *Troilus and Cressida*, IV, iv, 53. — *no spur . . . but . . . ambition* = no spur *besides* ambition [Clark and Wright, substantially]? no spur; but I have ambition? — "Upon this 'I have no spur,' follows close, with poetical aptitude, the entrance of Lady Macbeth." *Morley*. — 26. *intent* Metamorphosed into a steed? Some speak of a "man of one idea" as "riding his hobby" everywhere? — 27. *itself*. Landor suggests *its self*, i. e., *saddle*. Needfully? — *Self* stands here for *aim* or *purpose*, as we often say such a one *overshot himself*, that is, overshot his mark or aim [Hudson]? So we say "he overreaches himself"? — 28. *th' other* — what? side [Hudson, Hunter, etc.]? Steevens says, "The general image, though confusedly expressed, relates to a horse, who, overleaping himself, falls, and his rider under him!" The *other*, then, would mean the other — individual? Staunton makes intent and ambition two steeds, one lazy to the last degree, the other so fiery that it overreaches itself and falls on its companion horse! Bailey would change *th' other* to the earth! He would also change *self* to *seat*. Mason substitutes the rider for *th' other*! Jackson would read *theory*, as a good thing to fall on! Hudson says "The sense feels better without" side; but he afterwards inserts it! — Rev. John Hunter makes *other* mean "dishonor and wretchedness, instead of glory and felicity." — Massey, who would change *sides* to *side*, says, "As the text stands, we have . . . a most extraordinary horse and rider. Macbeth was no more likely to wear a single spur that would strike on both sides

Enter LADY MACBETH.

How now! what news?

Lady Macbeth. He has almost supp'd: why have you left the chamber?

Macbeth. Hath he asked for me?

Lady Macbeth. Know you not he has? 30

Macbeth. We will proceed no further in this business: He hath honor'd me of late; and I have bought Golden opinions from all sorts of people, Which would be worn now in their newest gloss, Not cast aside so soon.

Lady Macbeth. Was the hope drunk 35
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valor 40

than the Irishman was to discover the gun that would shoot round the corner. Moreover his horse must have had three sides to it at the least. Now, a horse may have four sides, right and left, inside and outside, and the street *gamins* will at times advise an awkward horseman to ride inside for safety; but it cannot have three sides! And if the single spur had pricked *two sides*, there could have been no other left for 'vaulting ambition' to fall on. The truth is that *sides* is a misprint. The single spur of course implies a single *side*—the side of Macbeth's intent, which leaves '*the other*' for the 'vaulting ambition' to alight on in case of a somersault—the side of Macbeth's *unintention*."—29. **Why have you left**, etc. Why had he? Was it a suspicious circumstance?—32. **bought**=acquired [Clark and Wright]? gained by paying for them? See "purchased" in *Mer. of Venice*, II, ix, 42.—34. **would**=require to [Abbott, 239]? should [Clark and Wright]? desired to be [Moberly]? would, as persons, like to be?—Shakespeare abounds in metaphors from dress. Instances?—35, 36. **hope drunk dressed**. "Objectionable; for it makes Hope a person and a dress in the same breath. It may, however, probably be justified on the supposition that Lady Macbeth is playing on her husband's previous expression, 'I have bought golden opinions,' etc."—Is a mixture of metaphors *natural* in her astonishment at her husband's sudden change of purpose in this most critical hour?—Hudson thinks *dress'd* is for *addressed*, meaning *prepared, made ready*. He prints '*dress'd*.'—When did he dress himself in hope? I, vi, 20.—Bailey, to avoid the "absurdity of dressing in what may become intoxicated," says, "Read *bless'd* for *dress'd*, and all is plain and apposite and Shakespearian."—Your judgment!—39. **such**=a sickly affair? Bailey, who would change *did* in line 38 to *eyed*, because Hope should not look backward, coolly proposes to read here, "Such I account thy *liver*!" "The liver being the organ of courage, or rather, perhaps, of cowardice."—"I account thy love . . . only such as this hope, a mere drunken fancy." Ritter.—39. **afeard**. I, iii, 96; IV, iii, 34.—41. **have**. John.

As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?

Macbeth.

Prithee, peace:

45

I dare do all that may become a man;
Who dares do more is none.

Lady Macbeth.

What beast was 't then

That made you break this enterprise to me?

When you durst do it, then you were a man;

And, to be more than what you were, you would

50

Be so much more the man. Nor time nor place

Did then adhere, and yet you would make both:

They have made themselves, and that their fitness now

Does unmake you. I have given suck, and know

How tender 't is to love the babe that milks me:

55

I would, while it was smiling in my face,

Have pluck'd my nipple from his boneless gums

And dash'd the brains out, had I so sworn as you

son suggested and Moberly adopts *leave for have*; Becket suggests *crave*; Hudson adopts *lack*. Choose! — *that* = the crown? the courage? — 43. *esteem* = estimation? — In Euripides, Electra says to Orestes, "Do not, through *cowardice*, become *unmanly*." Trace of Shakespeare's Greek studies? — 45. *adage*. Low Lat. *Catus amat pisces, sed non vult tingere plantas*; Fr. *Le chat aime le poisson, mais il n'aime pas à mouiller ses pattes*; Heywood's *Proverbs* (1566) has "The cat would eat fish and would not wet her feet." — *Pr'ythee* = I pray thee? — 47. *do*. The folios have *no*. Rowe, 1709, made the change, and nearly all editors have followed him. Hunter retains *no*, and assigns the line to Lady Macbeth; but this makes *the then*, at the end of the line, come in awkwardly. — As Macbeth *had* expressed a readiness to do more than was becoming to a man, she adroitly employs the *argumentum ad hominem*; he must be a beast or fiend, or under brutal or diabolic influence! "Beast" she chooses to say, and with great emphasis. In 49, 50, 51, she refutes his "who dares do more is none"? — Collier would read *boast*; and Bailey, *baseness*, instead of *beast*. *Beast* was a far less offensive word in that age, equivalent to *creature*? See Rev. vii, 11 — 4. *break* = broach? disclose? — *When* did he break it to her? — 50. *to be* = in being? *to*, sometimes, with infinitive form = *for*, *about*, *in*, *as regards*, etc. Abbott, 356. — 52. *adhere* = cohere [Rolfe, etc.]? agree or consist with the purpose [Hudson]? — 53. *that their fitness*. A Latin idiom? — 55. *babe*. Any historical mention of her offspring? — 58. *the brains*. *The* is often used for the possessive pronoun in the old writers. Greek idiom? — *Sworn*. When? Is here an allusion to conversation on the subject before the battles described in the second scene? "At last he satisfied his wife by swearing that he would murder the King and usurp the throne at the first opportunity." White's *Studies in Shakespeare*. — Moberly says, "He

Have done to this.

Macbeth.

If we should fail?

Lady Macbeth.

We fail?

But screw your courage to the sticking-place,
And we 'll not fail. When Duncan is asleep—
Whereto the rather shall his day's hard journey
Soundly invite him—his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only: when in swinish sleep
Their drenched natures lie as in a death,

60

65

had not sworn; in fact had only agreed to 'speak further.' See p. 21. — 59. **If we should fail? — We fail?** — Mrs. Siddons, after much experiment, preferred to give the falling inflection to the last *fail*, "modulating her voice to a deep, low, resolute tone, which settled the issue at once." Says Mrs. Jameson, "This is consistent with the dark fatalism of the character and the sense of the line following, and the effect was sublime, almost awful." Try it! We adopt here the folio punctuation, but it is confessedly bad in many places, and is nowhere to be implicitly followed. Some emphasize *we* with a tone of indignant surprise. — Says Dyce, "She hastily interrupts her husband, checking the very idea of failure." This would require the rising slide on *fail*? — Says Hudson, "I take the meaning to be, 'If we fail, then we fail, and there's the end of it;'" and he punctuates thus: 'If we fail, —. — 60. **screw.** Metaphor from some engine or mechanical contrivance [Clark and Wright]? from the tuning of a stringed instrument [Moberly]? screwing up the chord of stringed instruments to their proper degree of tension, when the peg remains fast in its *sticking-place* [Steevens]? *Sticking-place* — fixed point, with a covert allusion to the death-dealing (sic) spot chosen by the butcher [McNeil]? Was John Shakespeare a butcher? Was McNeil? Lady Macbeth? — 62. **rather** = sooner. A. S. *hrathe*, quickly; Icel. *hradr*, swift; Mid. Eng. *rath*, early; *rathe*, soon; *rather*, earlier, sooner; *ratherst*, soonest. — See "rathe primrose" in Milton's *Lycidas*, 142. — 64. **wassail** (A. S. *waes*, be, *hael*, hale, whole, sound; *waes hael!* a salutation on drinking healths. The answer was *drinc hael!* drink hale!) revelry [Clark and Wright, etc.]? health-drinking [Moberly]? — Milton has *wassailers*, *Comus*, 179. — **convince** (Lat. *con*, *cum*, completely; *vincere*, to conquer), overcome. — Shakes. has a large Latin vocabulary? — IV, iii, 142. — *Abbott*, p. 12. — 65. **warder**, etc. The old anatomists divided the brain into three ventricles. In the hindermost, the cerebellum, connected by the spinal marrow with the rest of the body, they placed the memory as a sentinel to warn the reason. — 66. **fume** (Lat. *fumus*, smoke), smoke, vapor? — **recept** = receptacle? — Bacon, *Essays*, xlv, calls a fountain-basin a "recept of water." See "recept of custom," *Matt. ix*, 9. Lat. *recipere*, to take back, receive; *re*, back; *capere*, to take; *receptaculum*, receptacle, *recepta*, thing received. — "The brain itself, the receipt or receptacle of reason." *Clark and Wright*. "The cavity filled by the brain, the skull"? — 67. **limbeck** is contracted from Arabic *alembic*; *al*, the; *ambik*, a still; Gr. *ambix*, ambix, a cup, goblet; *the cap of a still*: akin to Gr. *ομφαλός*, omphalos; Lat. *umbo*, boss of a shield.

What cannot you and I perform upon
The unguarded Duncan? what not put upon 70
His spongy officers, who shall bear the guilt
Of our great quell?

Macbeth. Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be receiv'd,
When we have mark'd with blood those sleepy two 75
Of his own chamber and us'd their very daggers,
That they have done 't?

Lady Macbeth. Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?

Macbeth. I am settled, and bend up 80
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.

[*Exeunt.*]

In the old distillery, the vapors of the boiling liquid were condensed in the *limbeck* or cap at the top of the apparatus. Milton uses *limbeck*, *Par. Lost*, III, 605. — The head is full of the overpowering fumes of alcohol! — Hudson says the passage "is far from being a felicitous one." Is he correct? — 68. **a death.** Why is *a* used here? — 71. **spongy**, "because they soak so much liquor" [Hudson]? *Hamlet*, IV, ii, 14, 15; *Mer. of Venice*, I, ii, 86. — 72. **quell** = subdue, defeat [Elwin]? murder [Hudson, etc.]? Schmidt thinks it euphemistic. So Elwin says, "By using *quell* she contrives to veil the heinous nature of their guilt." — Likely? A. S. *cwellan*, to kill; originally, probably, to choke; Mid. Eng. *quellen*, to kill. The sense of *quell* is "to choke," torture, that of *kill*, to "knock on the head." *Skeat.* — By the word *great* would she convey the idea that the act is heroic? — 73. **mettle**, doublet of *metal*. "No distinction is made in old editors between the two, either in spelling or use." *Schmidt.* — Gr. *μέταλλον*, metallon, pit, mine, mineral, metal; fr. *μεταλλᾶω*, metallao, I search after. *Mettle* is spirit, ardor. The allusion is to the *temper* of the metal of a sword-blade. *Skeat.* — *Richard III*, IV, iv, 304. — 74. **received** = accepted (as true)? — *Meas. for Meas.*, I, iii, 16. — 75. **marked with blood**, etc. Has he already formed the design to murder the chamberlains? — 77. **other** = otherwise? *Abbott*, 12. — 78. **as** = seeing that [Clark and Wright]? since? — 79. **bend** = strain? — Metaphor from what? — 80. **corporal agent** = bodily power? — 81. **mock the time** = beguile the time? I, v, 61. — Dramatic value of this scene? Light thrown by it on the characters of the principal actors?

ACT II. .

SCENE I. *Court of Macbeth's Castle.*

Enter BANQUO, and FLEANCE bearing a torch before him.

Banquo. How goes the night, boy?

Fleance. The moon is down, I have not heard the clock.

Banquo. And she goes down at twelve.

Fleance. I take 't, 't is later, sir.

Banquo. Hold, take my sword.—There's husbandry in heaven;

Their candles are all out.—Take thee that too.—

5

ACT II. SCENE I. Line 1. **How goes the night?** In what sense *is goes* used? — 4. **Hold, take my sword.** Why divest himself of his sword? "Here we come," says Flathe, "to a speech of Banquo's to his son, to which we must pay special heed, since upon it the earlier English commentators have based their ridiculous theory that Banquo, in contrast to Macbeth, represents the man unseduced by evil. . . . Banquo here endeavors, as far as possible, to assert his own innocence to himself, while, for the sake of his future advantage, he intends to oppose no obstacle to the sweep of Macbeth's sword. . . . He must be able to say to himself, in the event of any fearful catastrophe, 'I never thought of or imagined any danger, and so I laid aside my arms.'" Probable? — **husbandry** = thrift? frugality, economy? — A. S. *husbonða*, master of a house; Icel. *hús*, a house; *buandt*, dwelling, inhabiting; fr. *bûa*, to dwell. — 5. **Their.** The critics make *heaven* a collective noun. But, in this familiar conversation, may not Banquo, having mentioned *heaven* as a *place*, properly say *their*, alluding to the *dwellers*? — **Take thee that, too.** What? dirk, dagger, sword-belt? Banquo has put from him several weapons of defense, from horror at the particular use his dreams have prompted him to make of them [Elwin]? Banquo hands to Fleance something else, a sword-belt or dagger, not lest he might be tempted to use them, but because in a friend's house he was perfectly secure [Clark and Wright]? It is necessary that he should pretend to himself that here, in Macbeth's castle, no danger can threaten Duncan nor any one else. Therefore his sword need not rest by his side, and he gives it to his son [Flathe]? See also Flathe's comment on the preceding line. — A slight indication of a want of caution is intended by this parting with the weapons [Moberly]? It may be presumptuous to offer another explanation, but one who has often been burdened by the weight and inconvenience of arms worn all day and half the night may be pardoned for suggesting that the tired Banquo, without any subtle or profound purpose, may seize the earliest possible moment to divest himself of sword, belt, sash, dagger, or any armor or decorations, on leaving the great dining-hall, and hand them to his son while *en route* for their sleeping apartment. — **thee** = to thee? thou?

A heavy summons lies like lead upon me,
And yet I would not sleep. Merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose!—

Enter MACBETH and a Servant with a torch.

Give me my sword.—

Who's there?

10

Macbeth. A friend.

Banquo. What, sir, not yet at rest? The king's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your offices.
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.

15

Macbeth.

Being unprepar'd,

Our will became the servant to defect,
Which else should free have wrought.

Banquo.

All's well.

I dreamt last night of the three weird sisters:
To you they have show'd some truth.

20

Macbeth.

I think not of them:

Yet, when we can entreat an hour to serve,

See note on I, v, 23. *Abbott*, 212—6. **heavy**=drowsy, sleepy [*Schmidt*] ? **lead**. Why not "gold"? See *leaden mace* in *Julius Cæsar*, IV, iii, 265, 266.—7. **would not sleep**. Why? See line 20.—8. **cursed thoughts** = thoughts of Macbeth that arise in his mind [*Flathe*] ? Macbeth becomes a willing prey to cursed thoughts; Banquo prays to be kept from them [*Steevens* and *Moberly*] ? — **What, sir, not yet at rest?** — An instance of what *Abbott*, 513, calls "the amphibious section." See II, iii, 77. — 14. **offices** = servants' quarters, butler's pantry, cellars and kitchen [*Malone*] ? Many change *offices* to *officers*. Wisely? — "The lower parts of London houses are always called *offices*." *Nares*.—*Richard II*, I, ii, 69; *Othello*, II, ii, 8.—*Lat. ops, opes*, help; *facere*, to do; *officium*, the doing of service; duty, service; by metonymy, the place of duty or service. — 15. **withal**. I, iii, 57. — 16. **shut up** = shut up all; or shut up the day; or concluded [*Clark and Wright*] ? summed up all (by expressing measureless content) [*Schmidt*] ? (is) enclosed [*Boswell*] ? shut himself up [*Singer*] ? composed himself to sleep [*Hudson, Meiklejohn*] ? It is a wonder that some Yankee does not suggest the provincial objurgation, "shut up!" i. e., "stop talking!" — *Folios* 2, 3, 4, have *shut it up*; whence Hunter says it means "undoubtedly the jewel in its case." — 18. **will . . . defect**. Note the lively personification. — 19. **free** = with freescop, liberally? "*Which* refers to *will*" [*Malone*] ?—*Abbott*, I. See II, iii, 119. — Note the antithesis between *servant* and *free*! — **All's well**. Note the neatness of Macbeth's apology and Banquo's reply. Haumer and Capell would read *All's very well*, and so complete the metre. Rightly? — 20. **dreamt**. See lines 8, 9.—22. **entreat an hour**

We would spend it in some words upon that business,
If you would grant the time.

Banquo. At your kind'st leisure.

Macbeth. If you shall cleave to my consent, when 't is, 25
It shall make honor for you.

Banquo. So I lose none
In seeking to augment it, but still keep
My bosom franchis'd and allegiance clear,
I shall be counsell'd.

Macbeth. Good repose the while!

Banquo. Thanks, sir: the like to you! 30

[*Exeunt Banquo and Fleance.*]

Macbeth. Go bid thy mistress, when my drink is ready,

to serve = ask you to put an hour at our service [Rolfe]? prevail upon an hour of your time to be at our service [Clark and Wright]? hour to serve = favorable hour [Darmesteter] 1. - *Much Ado*, III, ii, 73. - we, in 22 and 23, "The royal we by anticipation" [Clark and Wright]? Why not we, meaning simply "you and I"? - 24. kind'st. "-Est in superlatives is often pronounced st after dentals and liquids." *Abbott*, 473. - 25. consent = party [Heath, Rolfe, etc.]? opinion [Collier]? the agreement with me [Delius]? The force of the Latin *concentus* (harmony, concord, originally spoken of singing) [Steevens]? either party or plan [Clark and Wright]? - White thinks here, is a misprint of consort, meaning party. "I cannot make sense of consent." *Keightley*. Capell and Bailey prefer *ascent*. In *Shakespeareana*, March, 1884, the present editor wrote: "The word 'consent' is exactly right and even felicitous. Macbeth at the outset is not without ambition, but he wishes to be without guilt. He would like to be merely passive. 'If chance will have me king, why chance may crown me, without my stir.' Later on he would fain seem the passive recipient of the royal dignity, merely giving his consent. He will wait patiently, not 'catch the nearest way.' Consent is the only word that expresses the attitude in which he would appear to Banquo in view of the possible fulfillment of the witch's prediction." - 't is. What is? Macbeth meant it to be vague? - 28. franchis'd = free, unstained, innocent [Schmidt, etc.]? Late Lat. *francus*, free; fr. Old High Ger. *franco*; Fr. *franchir*, to free one's self; *franchise*, freedom. *Brachet*. Mid. Eng. *franchisen*, to render free, endow with the privileges of a free man. "Love Virtue; she alone is free"; Milton's *Comus*, 1018. - 31. drink. This "night-cap" or "posset" was an habitual indulgence of the time [Elwin]? - II, ii, 6. - 32. strike. Subjunctive? *Abbott*, 311, 369. - Why is "she" inserted? - bell. - "He did not venture to trust himself, or she did not venture to trust him, to decide the moment when he should take the fatal step; and it was arranged between them that her striking on her bell should be the signal for his entrance of the king's chamber. As he was awaiting this summons in the court, his heated imagination caused his eye to be deceived with an illusion. He thought he saw a dagger floating in the air, with its handle toward his hand, and that it moved before him toward Duncan's chamber, blood breaking out upon it as it went." *White*. - "Macbeth wanted no such mechanical signal as a bell for the performance of the murder; the bell which afterwards strikes is the clock, which accidentally, and with much more solem-

She strike upon the bell. Get thee to bed.—[*Exit Servant.*
 Is this a dagger which I see before me,
 The handle toward my hand?—Come, let me clutch thee.
 I have thee not, and yet I see thee still. 85
 Art thou not, fatal vision, sensible
 To feeling as to sight? or art thou but
 A dagger of the mind, a false creation,
 Proceeding from the heat-oppressed brain?
 I see thee yet, in form as palpable 40
 As this which now I draw.
 Thou marshall'st me the way that I was going ;
 And such an instrument I was to use.—
 Mine eyes are made the fools o' the other senses,
 Or else worth all the rest: I see thee still ; 45
 And on thy blade and dudgeon gouts of blood,
 Which was not so before.—There's no such thing :
 It is the bloody business which informs
 Thus to mine eyes.—Now o'er the one half world

nity, reminds him it is time to dispatch." *Seymour*. — Choose between the two. — 33. **Is this a dagger**. Emphasis on *dagger*, as if it were so dim that it might be mistaken for something else? or emphasis on *is*, the question being as to the *reality*? — "It is an apparition coming and vanishing, a phantom raised by the witches." *Sheridan Knowles*. "A delusion [sic] appearing after the manner of the Highland second sight, which sees, *e. g.*, a shroud round the image of a man who will soon be slain." *Moberly*. "Differing from what we should term a real *bona fide* dagger, as a painting of a dagger differs from a real one." *A. Roffe*, 1851. — 36. **sensible** = perceptible, tangible [Schmidt]? See note on I, iv, 11. — 41. "The missing syllables give time to glare backwards [backwards? Where is the dagger carried?] and forwards; first at the real, then at the visionary dagger" [Moberly]? See note on I, ii, 20. — 42. **marshall'st**. Old High Ger. *marah*, a battle-horse (akin to Eng. *mare*); *schalh*, Mid. High Ger. *shale*, a servant; Old H. G. *mar-aschalh*, an attendant upon a horse. Fr. *marechal*, Eng. *marshal*, master of horse (a title of honor), master of ceremonies. *Skeat*, and *Brachet*. — 44, 45. **fools . . . senses . . . worth all the rest**, etc. Either my other senses fool my eyes, or else my eyes are worth them all? — 46. **dudgeon** = haft (of a dagger)? The root of the box-tree was called *dudgeon*, apparently because it was curiously marked, "crisped damask-wise" or "full of waving." The word is of unknown, probably Celtic, origin. *Skeat*. — "Scottish daggers having generally the handles of box-wood." *Singer*. — **gouts** = drops? — Old Fr. *goute*, fr. Lat. *gutta*, drop. The sense of *gout* (the disease) comes from the old belief that these joint-pains are caused by drops of humor which swell the joints. *Brachet*. — 48. **informs** = creates forms [Schmidt, Moberly]? shapes (the dagger) [Schmidt, Meiklejohn]? gives information [Clark and Wright]? I, v, 31, Lat. *informare*, to put in form, give form, mould; tell; Fr. *informer*, to inform; Lat. *in*, and *forma*, shape, figure. — 49. **one half world**. Why one half? Is more than half always

Nature seems dead, and wicked dreams abuse 50
 The curtain'd sleep;—witchcraft celebrates
 Pale Hecate's offerings, and wither'd murder,
 Alarum'd by his sentinel the wolf,
 Whose howl's his watch, thus with his stealthy pace,
 With Tarquin's ravishing sides, towards his design 55

light?—"One" was probably pronounced by Shakes. not as now, "won," but "un." *Abbott*, 80. Hence *an* and *one* differed not much. — 50. *abuse* = deceive [Clark and Wright]? misuse [Schmidt]? *Hamlet* II, ii, 590.—51. This line complete? Many critics insert *now* before witchcraft. Others change *sleep* to *sleeper*. "Shakes. introduced the long pause (between 'sleep' and 'witchcraft') to add to the solemnity of the description [Knight]? *curtained sleep*. Milton's phrase, "close-curtained sleep," *Comus*, 554. — I, ii, 5. — 52. *Hecate's*. Dissyl.? So in *Comus*, 135 (but not in 535); *Lear*, I, i, 103; *Hamlet*, III, ii, 237; *Macbeth*, III, ii, 41; v, 1. — Daughter of Perses and Asteria, and reckoned one of the secondary Titans? She is often identified with Selene or Luna in heaven, Artemis or Diana on earth, and Persephone or Proserpina in the lower world; a threefold goddess (the full moon, partially illuminated moon, and the invisible moon?) with three bodies or three heads; attendant on the wife of Pluto; supposed to send nocturnal demons and phantoms from the lower world, and to teach sorcery and witchcraft; dwelling at cross-roads, tombs, and near the blood of murdered persons; wandering with the souls of the dead, and evoking at her approach the whinings and howlings of dogs. The things offered to her, with rites implied in the word "celebrates," were dogs, honey, and black ewe lambs. — Why is she called "pale"?—*wither'd*. Why *withered*? Old in crime? Are murderers usually old or young? — 53. *alarum'd* = summoned? struck with alarm? — Fr. *alarme*, a cry "to arms," the call of sentinels surprised by the enemy. Ital. *alle*, to the (for *a*, to; *le*, the), and *arme* (plu. of *arma*), weapons; Low Lat. *ad illas armas* (where *armas* is Low Lat. plu.). Thus Ital. *all'arme!* is our *to arms!* *Brachet*, *Sheat*.—54. *whose howl's his watch*. "The wolf's long howl," as Campbell has it, repeated at intervals, is strikingly like the shrill, sing-song cry some of us used to hear at Libby Prison, Richmond, Va., during the Civil War, from the confederate sentinels, in succession, as one after another caught it up and repeated it along the chain of sentry stations — "Post No. 14, twelve o'clock, and all's well!" "Post No. 15, twelve o'clock, and all's well!" etc. — Milton collects this passage when he writes *Comus*, 532-535? — 55. *Tarquin's*. Sextus Tarquinius, guilty of the rape of Lucrece about 510 B. C. — *sides*, etc. A difficult passage. We give the usual explanations. *sides* = takes sides with Tarquin's ravishing? in imagination joins Tarquin in his desperate crime? In *Cortolanus*, I, i, 186, and IV, ii, 2, "side" and "sided" are verbs, meaning "take sides with" and "taken sides." Pope changed "sides" to "strides," and most commentators adopt that reading, making "strides" to mean long, cautious steps on tip-toe, and this reading and explanation were adopted by the present editor in *Masterpieces in Eng. Lit.*, p. 128. But does not this change give too much prominence to the *kind of movement* already sufficiently designated? — Fleay (in *Shakespeareana*, Dec., 1883) makes "ravishing" a noun, puts a comma after it, and reads *sides towards his design*, meaning "sides, or moves stealthily towards his design." Johnson would put a comma after "ravishing," and read "slides toward." Knight would change "with" to "which," and interpret "sides" to

Moves liketh and st.—Thou sure and firm-set earth,
 Hear not nthey eps, which way they walk, for fear
 Thy very stoins prate of my whereabouts,
 And take the present horror from the time,
 Which uow suits with it.—Whiles I threat he lives: 60
 Words to the heat of deeds too cool breath gives.
 [A bell rings.]

mean "matches," thus: "which Tarquin's ravishing matches." Hunter would change "with" to "or." Moberly retains *sides*, and thinks it may be a form of the Saxon "sith," a step. Jackson changes *sides* to *ideas*!—But, as the present editor showed in the magazine *Education*, in May, 1887, and again in the university magazine, *The Student*, in June, 1888, "*sides*" is here probably a noun, meaning companionship, group of companions, or party. My "*side*" is my party. In *Lucrece*, stanza xxiv, lines 167, 168, we read, "Pure thoughts are dead and still, while Lust and Murder wake to stain and kill." In Milton's *Comus* "night and shades are joined with hell in triple knot." In *Macbeth*, III, ii, 53, "night's black agents to their preys do rouse." Observe that to "take sides" is a familiar expression for joining a party or becoming an adherent. A "sidesman" in Milton is a partisan. The word now means an assistant to a church-warden. *Tarquin's ravishing sides* may be Tarquin's ravishing party, the crew of evil spirits, "the grisly legions that troop under the sooty flag of Acheron," together with

"Thoughts black, hands apt, arms fit, and time agreeing,
 Confederate season" [Hamlet, III, ii, 234, 235.]

—in a word, the gang of devilish agencies and auxiliaries "that wait on nature's mischief," and that throng around Tarquin. With these, for the moment, withered Murder joins and moves towards his bloody deed.—57. *steps, which*, etc. = which way my steps walk. Shakes. often uses this construction; as, "You hear the learned Ballario, what he writes." *Mer. of Ven.*, IV, i, 158. *Mark*, i, 24; *Luke*, iv, 34; *Abbott*, 414.—The original in all the folios reads, "steps, which they may walk." Should we retain it? Our rule is, adhere to the old folio reading, if a good sense can fairly be drawn from it.—59. *take the present horror* = take away the present horror [Steevens, Rolfe, etc.]? "*Macbeth* . . . designates the murder as the present horror." *Elwin*. "What was the horror he means? *Silence*." *Warburton*. Steevens, Malone, Hudson, Rolfe, Darmesteter, Clark and Wright, etc., also say *silence*.—Burke in his *Essay on the Sublime and Beautiful* speaks of the awfulness of silence, citing *Æneid*, VI, 264, 265. Others quote *Æneid*, II, 755; Statius, *Achilleid*, II, 391; Tacitus, *Annal*, I, lxx.—60. *whiles*. I, v, 5.—61. *Words . . . gives* = too cold breath gives (mere empty) words to the heat of deeds?—The commentators all make *words* the subject of *gives*; and, as this looks like the third person singular, they resort to various explanations to account for the form. Clark and Wright think the verb is attracted, as it were, to the singular nouns between *words* and *gives*. Moberly concurs. Abbott, 333, thinks such apparent singular number may be really a plural form in *s*, such as prevailed in the north of England; as the plu. form in *-en* did in middle England, and *-th* in the south.—Clark and Wright, Fleay, Hudson, and some others, regard the words from *whiles* to *done* as inter-

I go, and it is done; the bell invites me.³ ^{abuse}
 Hear it not, Duncan, for it is a knell⁴
 That summons thee to heaven—or to hell⁵ ^{er}

[Exit.]

SCENE II. *The same.**Enter* LADY MACBETH.

Lady Macbeth. That which hath made them drunk hath
 made me bold;
 What hath quenched them hath given me fire.—Hark!
 Peace!

It was the owl that shriek'd, the fatal bellman,
 Which gives the stern'st good-night. He is about it;
 The doors are open, and the surfeited grooms⁵
 Do mock their charge with snores; I have drugg'd their
 possets,

polated. — 62. **bell**. See note on line 32. — 63. **knell** = passing bell, which was formerly tolled as the person was dying [Elwin]!—A word of imitative origin, like *knock*. A. S., *cnyllan*, to beat noisily; *cnyl*, a knell. — State and discuss the most important questions raised by this scene.

SCENE II.—1. **made me bold**. How?—Emboldened by the guard's intoxication [Moberly]? Lady Macbeth had had recourse to wine in order to support her courage [Clark and Wright]? She has just been drinking [Darmesteter, who refers to I, vii, 63, 64]? Says Mrs. Griffith, "Our sex is obliged to Shakespeare for this passage. He seems to think that a woman could not be rendered completely wicked without some degree of intoxication." Rolfe well remarks, "Moberly's explanation seems rather forced; and the other (Mrs. Griffith's), we think, goes too far in assuming that the lady was intoxicated. In saying, 'that which hath made *them* drunk,' she implies that she herself was *not* drunk." To which Mrs. Griffith might rejoin that a drunken person often thinks himself sober and others intoxicated?—Your opinion? — 3. **owl**. The screech-owl has for many hundreds of years been regarded as a bird of evil omen. Ovid's *Metam.*, v, 550; Virgil's *Æneid*, iv, 462, 463; Spenser's *Epithalamium*, stanza 19; *Richard III*, IV, iv, 505. — Whenever it appeared in Rome, an expiatory sacrifice was ordered. Tschischwitz (*Nachklänge germanischer Mythe*, ii, 30) shows that the superstition is common to England and Germany, and to some extent to all the Indo-European family. — **bellman**. Spenser (*Faerie Queene*, V, vi, 27) calls the cock "the native bellman of the night."

"I am the common bellman,
 That usually is sent to condemned persons
 The night before they suffer." [Webster's *Duchess of Malfi*.

—5. **grooms** (A. S. *guma*; Icel. *gumi*; Lat. *homo*, a man), servants. Old Dutch *grom*; Old Icel. *gromr*, a boy. — 6. **mock**. By alternate snoring as if in mimicry! By making a mockery of their duty by neglect?—**charge**=Duncan? the duty of watching for the safety of Duncan. — Why does she hear them? Has Macbeth opened the door, and is he listening before closing it? — **possets**. "Posset is hot milk

That death and nature do contend about them,
Whether they live or die.

Macbeth. [Within.] Who's there? what, ho!

Lady Macbeth. Alack, I am afraid they have awak'd,
And 't is not done. The attempt and not the deed 10
Confounds us. Hark! I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done 't.—My husband!

Enter MACBETH.

Macbeth. I have done the deed. Didst thou not hear a
noise?

Lady Macbeth. I heard the owl scream and the crickets
cry. 15

poured on ale or sack (sherry), having sugar, grated biscuit, eggs, with other ingredients, boiled in it, which goes all to a curd." *Holme*, 1688. II, i, 31. *Hamlet*, I, v, 68. This semi-liquid curd was eaten or drunk before retiring.—7. **that** = so that? I, ii, 58. *Abbott*, 283. Line 23.—**nature**. Meaning?—8. **Who's there?** "Macbeth fancies that he hears some noise (see line 14), and in his nervous excitement has not sufficient control over himself to keep silence" [Clark and Wright]? Picture the scene! Has he at this moment committed the deed, or has he, having gone in and listened, returned to the door on hearing a slight noise, and then, to test the matter of a possible intruder or spy being present, asked, "Who's there? what, ho?" and, hearing no answer, does he return inside and close the door, and then strike the blow?—9. **alack**. Probably not a corruption of *alas*, but *ah! lord!* otherwise it may be referred to Mid. Eng. *lak*, signifying loss, failure. Thus *alack* would mean *ah! failure*, or *ah! a loss!* *Skeat*.—10. **The attempt and not the deed** = an unsuccessful attempt? the attempt confounds, but the deed does not?—11. **confounds** = ruins? fills with consternation? The former is the usual meaning in Shakes. See the last line of the *Te Deum*, "Let me never be *confounded*," and the familiar imprecation, "Confound it!" *Hamlet*, III, ii, 160.—*Confound* is a doublet of *confuse*. Lat. *con*, together; *fundere*, to pour; melt. The word is much weaker than formerly?—12, 13. **Had he not**, etc. "This touch of remorse, awakened by the recollection of her father whom she had loved in the days of her early innocence, is well introduced, to make us feel that she is a woman still, and not a monster." *Clark and Wright*. More of this "sign-post criticism" would be acceptable from the keen editors of the Clarendon Press edition; for it makes us feel that they are men still, and not mere grammatical machines!—15. **crickets**. According to Grimm (1089), crickets foretold death. *Furness*.—16. Hunter's distribution of the speeches is followed by Furness thus:

Macbeth. Did not you speak?

Lady M. When? Now?

Macb. As I descended.

Mr. Fleay, in *Shakespeareana*, December, 1883, arranges in the same way, with the exception of taking the "Now" from Lady M. and giving it to Macbeth, thus: "Now, as I descended." We follow the folios,

Did not you speak?

Macbeth.

When?

Lady Macbeth.

Now.

Macbeth.

As I descended?

Lady Macbeth. Ay.

Macbeth. —Hark!

Who lies i' the second chamber?

Lady Macbeth.

Donalbain.

Macbeth. This is a sorry sight. [*Looking at his hands.* 20

Lady Macbeth. A foolish thought, to say a sorry sight.

Macbeth. There 's one did laugh in 's sleep, and one cried "Murder!"

That they did wake each other; I stood and heard them:

But they did say their prayers, and address'd them

Again to sleep.

Lady Macbeth. There are two lodg'd together. 25

Macbeth. One cried "God bless us!" and "Amen" the other;

As they had seen me with these hangman's hands,

Listening their fear. I could not say "Amen,"

When they did say "God bless us!"

Lady Macbeth. Consider it not so deeply. 30

Macbeth. But wherefore could not I pronounce "Amen?"

which leave unanswered Lady Macbeth's question, "Did not you speak?" The reason why it was not answered was because Macbeth heard a noise which made him say "Hark!" instead of replying. We indicate this omission by a dash. Rightfully?—Locate the apartments.—20. The stage direction was not in the folios, but inserted by Capell. Wisely? Line 27. —*sorry*. A. S. *sárlig*, sad; *sár*, sore. No etymological connection with *sorrow*. *Skeat*. — "How can it be a sorry sight when it crowns us?" *Moberly*. — 22. *There's*. That is, in the second chamber, where lay the son of the murdered king [Hunter]? or is "there" a mere expletive? — 24. *address'd them* = uttered an invocation? prepared themselves [Clark and Wright]? — Lat. *dirigere*, to direct; *ad*, to, in addition; Lat. *directus*, fr. *derigere* became successively *dirictus*, *drictus*; whence *dirictiare*, Ital. *dirizzare*, *drizzare*, French *dresser*, to erect, arrange. See Hudson's note on "dressed" in I, vii, 36. — 25. *lodg'd* = like stags "lodged" or tracked home for to-morrow's hunting [Moberly]? prostrated [Delius]? a derisive conclusion of the lady to Macbeth's last words [Delius, and Bodenstedt]? reposing in bed, quartered in the apartment? Decide! — 27. *as*=as if? in the way in which? I, iv, 11. "*As* appears to be, though it is not, used by Shakes. for *as if*." Abbott, 107. — *hangman's*=executioner's! — *Mer. of Ven.*, IV, i, 120. In *Much Ado*, III, ii, 10, Cupid is called the *little hangman*! — 28. *fear*. "Surely this ought to be 'listening their prayer.'" *Badley*. — "The preposition is sometimes omitted after verbs of hearing." Abbott, 199.—*Julius Cæsar*, IV, i, 41. I amen, etc. "Egotistic

I had most need of blessing, and "Amen"
Stuck in my throat.

Lady Macbeth. These deeds must not be thought
After these ways; so, it will make us mad.

Macbeth. Methought I heard a voice cry "Sleep no
more!" 35

Macbeth does murder sleep"—the innocent sleep,
Sleep that knits up the ravell'd sleeve of care,
The death of each day's life, sore labor's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,—

Lady Macbeth. What do you mean? 40

Macbeth. Still it cried "Sleep no more!" to all the house :
"Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more."

Lady Macbeth. Who was it that thus cried? Why,
worthythane,

You do unbend your noble strength, to think 45
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them, and smear

hypocrisy as if murder and praying could go hand in hand." *Bodenstedt.* — 33, **stuck in my throat.** Is it conscience that chokes his utterance? Was prayer habitual with him? I, v, 19.—33. **thought.** Hammer and Keightly add *on.* Needfully? — 34. **So.** How? — 35. **sleep,** etc. Where should this "voice" end? With *feast* [Hammer, Singer, Moberly, etc.]? With *murder sleep* [Johnson, Hudson, White, etc.]? Your reason? — 37. **ravell'd** = tangled [M. Mason]? unwoven [Elwin]? — In Old Dutch the word *ravelen* has reference to the untwisting of a string or woven texture, the ends of the threads of which become entangled together in a confused mass. To *ravel out* is not exactly to disentangle, but to unweave. *Skeat.* — **sleeve** (Danish *sløtse*, a bow-knot; Ger. *schleife*, a slip-knot), soft floss-silk; *ravell'd sleeve*, tangled loose silk [Skeat]? Elwin retains the folio spelling, *sleeve*, and thinks it means the arm-covering worn into loose threads.—38. **death.** Warburton would read *birth.* Judiciously? "Poets, from the time of Job till now, have spoken gently of death as a rest for the weary." *Masterpieces*, p. 130. — See Ovid's *Met.*, xi, 623; Sir Philip Sidney's *As-trophel and Stella* (1600); Wolfe's *St. Peter's Complaint* (1595); Young's *Night Thoughts*, line 1. — 42. **murdered sleep.** Several editors question the genuineness of lines 42, 43, on the ground that they are unworthy of Shakespeare. Justly? — 45. **to think** = in thinking [Hudson]? by thinking? — I, vii, 50; *Abbott.* 356. — 46. **brainsickly** = madly [Schmidt]? timidly? giddily? feebly, sillily? Not elsewhere used in Shakes. — See lines 65, 68, 72.—**water.** Lines 60, 67; V, i, 58. — 47. **witness.** Personification? evidence? testimony? — 52. **Infirm**

The sleepy grooms with blood.

Macbeth.

I'll go no more :

50

I am afraid to think what I have done ;

Look on 't again I dare not.

Lady Macbeth.

Infirm of purpose!

Give me the daggers : the sleeping and the dead

Are but as pictures ; 't is the eye of childhood

That fears a painted devil. If he do bleed,

55

I'll gild the faces of the grooms withal ;

For it must seem their guilt. [*Exit. Knocking within.*]

Macbeth.

Whence is that knocking?

How is 't with me, when every noise appals me?

What hands are here? Ha! they pluck out mine eyes.

Will all great Neptune's ocean wash this blood

60

Clean from my hand? No; this my hand will rather

of purpose. Rev. W. W. Davis calls my attention to this phrase as being from *infirmatatem consilii*, in Cicero; *Mulieres omnes, propter infirmitatem consilii, majores in tutorem potestate esse voluerunt. Oratio pro Murena*. — 55. **fears** = affrights [Delius]? Delius thinks *devil* is the subject of the verb! — 56. **gild**. So in *King John*, II, i, 316, "all gilt with Frenchmen's blood." See *Macbeth*, II, iii, 93; for the *play* on the word, 2 *Henry IV*, IV, v, 129, *Henry V*, II, Chorus, 26. — 57. **gilt**. "Feroocious levity." *Elwin*. "A play of fancy here is like a gleam of ghostly sunshine striking across a stormy landscape." *Clark and Wright*. This is capital "sign-post" criticism; but is not the lady's jest a desperate attempt to bring Macbeth back to his senses? Another paronomasia in V, viii, 48? — **knocking**. Who knocked? See beginning of next scene. — For the philosophy of "The peculiar awfulness and depth of solemnity reflected back upon the murder" by the knocking at the gate, see De Quincey's *Miscellaneous Essays*, p. 9, Boston, 1851, quoted in *Furness*, pp. 437, 438: "The knocking at the gate is heard; it makes known audibly that the reaction has commenced; the human has made its reflux upon the fiendish; the pulses of life are beginning to beat again; and the re-establishment of the goings-on of the world in which we live first makes us profoundly sensible of the awful parenthesis that had suspended them." — At what *time* was the knocking? At what *time* the murder? How long did the knocking continue? See lines 20-22, next scene. — 60. **Will all great Neptune's ocean**, etc. Similar are *Œdipus Tyrannus*, 1227-8, "For I ween that neither the Danube nor Phasis can wash away this stain;" Seneca's *Hippol.*, ii, 715-718; *Lucretius*, I, vi, 1076; two lines quoted by Steevens from Catullus's *In Gellium*, 5, "not remotest Tethys, not Oceanus, sire of the nymphs, can wash away." See peroration of Henry Clay's speech on the Expunging Resolution. — 61. **this my hand**. Cranmer-like, lifting the right hand? Why the transition from both to one? — 62. **multitudinous seas** = aggregate of seas, or multitude of waves [Steevens]? seas which swarm with masses of inhabitants; or the countless masses of waters [Malone]? — As admirably descriptive as Homer's πολυφλόισβοιο θαλάσσης, *poluphloisboio thalasses*, of the loud-resounding sea. *Rulfs*. — "Surely there is more than a verbal, there is a genuine similarity be-



The multitudinous seas incarnadine,
Making the green one red.

Re-enter LADY MACBETH.

Lady Macbeth. My hands are of your color ; but I shame
To wear a heart so white. [*Knocking within.*] I hear a
knocking 65

At the south entry : retire we to our chamber.

A little water clears us of this deed :

How easy is it, then ! Your constancy

Hath left you unattended. [*Knocking within.*] Hark ! more
knocking.

Get on your nightgown, lest occasion call us 70

And show us to be watchers. Be not lost

So poorly in your thoughts.

Macbeth. To know my deed, 't were best not know
myself. [*Knocking within.*]

Wake Duncan with thy knocking ! I would thou couldst !
[*Exeunt.*]

tween the ἀνήριθμον γέλασμα [*anerithmon gelasma*, Æschylus' *Prometheus*, 90, countless laughter, many-twinkling smile] and the "unnumbered beach" [Cymbeline I, vi, 35] and "multitudinous seas." Lowell. — "What home bred English could ape the high Roman fashion of such togated words as 'the multitudinous seas incarnadine'—where the huddling epithet implies the tempest-tossed soul of the speaker, and at the same time pictures the wallowing waste of ocean more vividly than the famous phrase of Æschylus does its rippling sunshine?" Lowell. — Had he, then, "small Latin"? — *incarnadine*. Lat, *caro, carnis*, flesh; Fr. *incarnadin*, "of a deep, rich, or bright carnation." Cotgrave. — 63. *green*, etc. "The imagination of Macbeth dwells upon the conversion of the *universal green* into *one pervading red*" [Elwin]? "He made the Green Sea red with Turkish blood;" "The multitudes of seas dyed red with blood." Heywood (1601). — Elwin's view is supposed to be countenanced by *Hamlet*, II, ii, 443, "Now is he total gules"; and by Milton's *Comus*, 133, "makes *one blot* of all the air." Murphy would print, "making the green—one red," and Garrick upon mature reflection adopted this reading. Weigh and decide! — 65. *heart so white*. IV, i, 85, "pale-hearted fear." — *Red blood* a sign of courage? See *Mer. of Venice*, II, i, 7? III, ii, 86; *Macbeth*, V, iii, 11 to 18. — 66. *retire we*. First person, imperative mood [Hudson]? — 68. *constancy*=firmness [Clark and Wright]? courage [Singer]? — *unattended*=and now you have no attendant? or, without your usual attendant (constancy)? — 70. *nightgown*=loose gown, or dressing gown, *robe de chambre*? V, i, 4. Object of this injunction?—In those days were nightgowns worn? White says not. Shakes. is not careful in respect to anachronisms? I, ii, 36, 62.—71. *watchers*. A. S. *wactan*, to wake, watch; allied to Lat. *vigil*, wakeful. V, i, 9.—72. *poorly*=meanly [Clark and Wright]? weakly? Lat. *pau-per*, providing little; fr. *pau*, little, few; and *par*,

SCENE III. *The Same.**Enter a Porter. Knocking within.*

Porter. Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. [*Knocking within.*] Knock, knock, knock! Who's there, i' the name of Beelzebub? Here's a farmer, that hanged himself on th' expectation of plenty: come in time; have napkins

(as in *parâre*, to provide).—*Ritcheard II*, III, iii, 128. — 73. To know=if I must forever know [Moberly]. II, iii, 111. *To* is often vague at the beginning of a sentence, as in *Macbeth*, IV, ii, 69, "To fright," etc. *Abbott*, 356, 357. Is his remark any answer to her abjuration? — 74. The folios have *I would*. Pope and others omit *I*; Steevens and others change it to *ay*. Propriety? — Your comments on this scene?—White insists that it is a part of the preceding scene, and accordingly he so includes it, as well as the following, in Scene I. Correctly?

SCENE III. This soliloquy, except the last part beginning, "I'll devil-porter it no longer," is pronounced by Coleridge and others to be unworthy of Shakespeare. But Hudson says of it: "My thinking is decidedly different. I am sure it is like him, I think it is worthy of him, and would by no means have it away. Its broad drollery serves as a proper foil to the antecedent horrors, and its very discordance with the surrounding matter imparts an air of verisimilitude to the whole."—"The role that the porter, in his tipsy mood, assigns himself, and the speeches that he makes in character, stand in significant connection with the whole tragedy. Awakened by the knocking at the castle gate, he imagines himself porter at the entrance of hell. And this brings us to the central point of the drama, wherein is revealed to us the deepest fall made by man into the abyss of evil. For those who, like Macbeth, plunge into it voluntarily and knowingly, the other world can unclothe no garden of delights; an allegorical hell awaits them. Therefore it is of hell that the porter speaks." *Flathe*.—"The mind needs the change which the porter's nonsense brings, and this drunken levity adds to the horror. 'Life, struck sharp on death, makes awful lightning.'" Our *Masterpieces*, p. 131. Without this scene Macbeth's dress cannot be shifted, nor his hands washed. *Capell*. — *porter*. The porter is a portress in *Othello*, IV, ii, 90, and *Paradise Lost*, ii, 746. — *old turning* = a fine quantity of turning [Moberly]? In *Mer. of Ven.*, IV, ii, 16, we have "old swearing"; in *Merry Wives*, I, iv, 5, "old abusing." So the boys in New England speak of "a high old time."—Dyce pointed out that *vecchio* was soured by the Italians. "Old work" was said among the lower classes in Warwickshire of an unusual disturbance. *J. R. Wise*. So "auld farrant" or "old fashioned," means "cunning" in Scotch dialect. — As to the "part of speech" of "turning," and the omission of "of" after it, etc., see *Abbott*, 93. — a farmer, etc. "And hang'd himself when corn grows cheap again." Hall's *Satires*, iv, 6 (1597). Malone and others think this helps to fix the date of the play in 1606, when there was unusual prospect of plenty of corn. — 5. come in time = you have come in time [Rolfé]? You are welcome [Hudson]? Come 'n, Time! ("Time" being a whimsical appellation for the farmer) [Staunton]? See below, "Come in, equivocator," etc. — be in time, i. e., early [Clark]? — napkins. "What for"? — Fr. *nappe*, a table

enow about you; here you 'll sweat for 't. [*Knocking within.*] Knock, knock! Who 's there, in th' other devil's name? Faith, here 's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven: O come in, equivocator. [*Knocking within.*] Knock, knock, knock! Who 's there? Faith, here 's an English tailor come hither, for stealing out of a French hose: come in, tailor; here you may roast your goose. [*Knocking within.*] Knock, knock; never at quiet! What are you? But this place is too cold for hell. I'll devil-porter it no further: I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire.—[*Knocking within.*] Anon, anon! I pray you, remember the porter. [*Opens the gate.*]

cloth; dim. suffix *-tín*; fr. Low Lat. *nappa*, corruption of *mappa*, cloth, napkin; whence *map*, a painted cloth. Shakes. uses the word repeatedly for pocket-handkerchiefs, as in *Julius Caesar*, III, ii, 131, "dip their napkins in his sacred blood."—**enow**; old plural of *enough*. So *Mer. of Ven.*, III, v, 17, and IV, i, 29. A. S. *genôh*; Mid. Eng. *inohe*, *inow*, *enogh*; plu. *inohe*, *inowe*. The plu. *ynowe* is in Chaucer, C. T., 10784. *Skeat.*—6. **about you**. Delius thinks he may have hanged himself with a handkerchief, and appeared with it about the neck!—**for 't**. For what!—7. **other devils**=Lucifer's or Satan's or—?—8. **equivocator**. Warburton says it means a Jesuit. Henry Garnet, Superior of the order, on trial for the Gunpowder Treason, March 28, 1606, is said to have avowed and justified the doctrine of equivocation, viz., that it is right to use ambiguous expressions with a view to mislead. Lat. *aequus*, equal (i. e. alternative); *voc*-, base of *vox*, voice, sense; Lat. *aequivocus*, of doubtful sense.—10. **equivocate to heaven**=get into heaven by lying.—13. **French hose**, etc.—An "old" joke on tailors! "A French hose being very short and strait, a tailor must be master of his trade who could steal anything from thence" [Warburton]? "The Gallic hosen are made very large and wide." Stubbs's *Anatomie of Abuses* (1585). It seems they were of two kinds, common, and stylish; the former "containeth neither length, breadth, nor sideness"; the latter "containeth length, breadth and sideness sufficient, and is made very round." In *Mer. of Venice*, I, ii, 65, the large kind is supposed to be meant. French fashions changed often.—14. **goose**. Why goose? Why roast?—15. **at quiet**. Bible usage? *Judges* xviii, 27.—As to *at*, see *Abbott*, 143, 144; our edition of *Hamlet*, note on *at help*, IV, iii, 43, p. 151.—18. **primrose**. *Hamlet*, I, iii, 50. *All's Well*, IV, v, 45.—19. **bonfire**. "The singular words, 'everlasting bonfire,' have been misunderstood by the commentators. A bonfire at that date is invariably given in the Latin dictionaries as equivalent to *pyra* or *rogus*; it was the fire for consuming the human body after death; and the hell-fire differed from the earth-fire only in being everlasting. This use of a word so remarkably descriptive in a double meaning (for it also meant *feu de joie*: See *Cotgrave*) is intensely Shakespearian." *Fleay*.—**remember the porter**. By giving him

Enter MACDUFF and LENNOX.

Macduff. Was it so late, friend, ere you went to bed, 20
That you do lie so late?

Porter. Faith, sir, we were carousing till the second cock.

Macduff. Is thy master stirring?

Enter MACBETH.

Our knocking has awak'd him; here he comes.

Lennox. Good morrow, noble sir.

Macbeth. Good morrow, both. 25

Macduff. Is the king stirring, worthy thane?

Macbeth. Not yet.

Macduff. He did command me to call timely on him :
I have almost slipp'd the hour.

Macbeth. I'll bring you to him.

Macduff. I know this is a joyful trouble to you ;
But yet 't is one. 30

Macbeth. The labour we delight in physics pain.
This is the door.

Macduff. I'll make so bold to call,
For 't is my limited service. [*Exit.*

Lennox. Goes the king hence to-day?

Macbeth. He does: he did appoint so.

Lennox. The night has been unruly; where we lay, 35
Our chimneys were blown down, and, as they say,
Lamentings heard i' the air, strange streams of death,

a penny? — 22. the second cock = "about 3 o'clock in the morning." So say Malone, Mason, Clark and Wright, Rolfe, etc., all quoting, "The second cock hath crow'd, The curfew bell hath rung, 't is three o'clock." *Rom. and Jul.*, IV, iv, 3. But does the quotation fix the time of "the second cock" any more than it fixes the time of "the curfew"? — See note on II, ii, 57. — 27. timely. Adjectives are often used adverbially in Shakes. See *Abbott*, I. See *Macbeth*, II, i, 19. — 28. slipped. See note in our edition of *Par. Lost*, i, 178, on "slip the occasion." — 31. physics. Gr. *physis*, physis, nature; Lat. *physica*, natural science. Eng. *physic*, the art of healing; a remedy; a cathartic. — *Tempest*, III, i, 1-15; *Winter's Tale*, I, i, 36; *Cymbeline*, III, ii, 34. — 32. so bold to. "In relational constructions, e. g. so . . . as, so . . . that, etc., one of the two can be omitted in Shakes." *Abbott*, 281. — 33. limited = appointed [*Warburton*]! restricted? conditional? Lat. *limitis*, *limitis*, a boundary; Fr. *limiter*, to limit. In *Meas. for Meas.*, IV, ii, 158; *King John*, V, ii, 123; *Rich. III*, V, iii, 25, limited, or limit, appears to mean appointed, or appoint. — Was Macduff a "Lord of the Bedchamber"? Who seems to have put Duncan to bed? — 34. he did appoint so. He starts back into a mending of his speech, as from a spontaneous im-

And prophesying with accents terrible
 Of dire combustion and confus'd events
 New hatch'd to the woeful time; the obscure bird 40
 Clambor'd the livelong night; some say the earth
 Was feverous and did shake.

Macbeth. 'Twas a rough night.

Lennox. My young remembrance cannot parallel
 A fellow to it.

Re-enter MACDUFF.

Macduff. O horror, horror, horror! Tongue nor heart 45
 Cannot conceive nor name thee!

Macbeth. } What's the matter?
Lennox. }

Macduff. Confusion now hath made his masterpiece,
 Most sacrilegious murder hath broke ope
 The Lord's anointed temple, and stole thence
 The life o' the building.

pulse to be true to himself [Hudson]? So in I, v, 58? — **prophesying** = foretelling [Clark and Wright]? uttering solemnly [White]? — *Proverbs*, xxxi, 1, *Ezekiel*, xxxvii, 4, 7, 9, 10; *Matthew*, xxvi, 68. Gr. *πρό*, *pro*, publicly, before all; before in time; *φημι*, *phemi*, I say, I speak. — For the metre, see V, viii, 41. — 39. **combustion** = civil conflagration? social confusion? — Used figuratively in *Henry VIII*, V, iii, 39. — *Lat. con*, completely; *urere*, to burn. — 40. **new-hatch'd**. *What* was? Johnson would put a period after "events" and a comma after "time," and so make it the *bird*. 2 *Henry IV*, III, i, 80 to 86, is quoted by Malone as a parallel passage. It speaks of "*things*, As yet not come to life, which, in their seeds, And weak beginnings, lie intreasured. Such *things* become the *hatch* and brood of time." — **to the woeful time** = to suit the woeful time [Malone]? the time's brood [Clark and Wright]? as an added woe in the sad epoch? the newest birth of a baleful time [Moberly]? — **obscure** = loving the dark [Dyce]? little known? — Hudson, following Walker, changes *obscure* to *obscene*, to which he gives the Latin sense of ill-omened. Three folios have "obscure"; one, "obscene." — Accent? In *Mer. of Ven.*, II, vii, 51; *Richard II*, III, iii, 154; *Hamlet*, IV, v, 193, it seems to be accented on *ob*. — *Lat. ob* over, towards; *-scurus*, covered; *γσχυ*, to cover; whence A. S. *scua*, *scuyra*, shade; Sanscrit *sku*, to cover; Icel. *sky*, a cloud; Mid. Eng. *skie*, *skye*, cloud; Eng. *scum*; Ger. *schaum*, Fr. *écume*, froth, foam covering a liquid. — 42. **feverous** = afflicted with ague fever? *Cortolanus*, I, iv, 61; *King John*, II, i, 228. — 43. **parallel** = bring alongside (to match)? adduce or equal [Schmidt]? — Gr. *παρά*, *para*, beside, alongside; *ἀλλήλος*, *allellos*, one another. — 45, 46. **Tongue . . . heart . . . conceive . . . name**. Distribute each to each. I, iii, 60. Force of double negatives in Shakes.? *Abbott*, 396. Supply ellipsis, if any. — 47. **Confusion** = ruin, destruction? III, v, 29. See *confounds*, II, ii, 11. — *King John*, IV, iii, 152. — 49. **anointed temple**. 1 *Samuel*, xxiv, 10; 1 *Corinth.*, vi, 19; 2 *Corinth.*, vi, 16. Mixed metaphor? a

Macbeth. What is 't you say? the life? 54

Lennox. Mean you his majesty?

Macduff. Approach the chamber, and destroy your sight
With a new Gorgon. Do not bid me speak;
See, and then speak yourselves.

[*Exeunt Macbeth and Lennox.*]

Awake, awake!

Ring the alarm-bell.—Murder and treason!— 55

Banquo and Donalbain!—Malcolm! awake!

Shake off this downy sleep, death's counterfeit,

And look on death itself! up, up, and see

The great doom's image!—Malcolm! Banquo!

As from your graves rise up, and walk like sprites, 60

To countenance this horror. Ring the bell. [*Bell rings.*]

Enter LADY MACBETH.

Lady Macbeth. What's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? speak, speak!

Macduff.

O gentle lady,

beauty, or a blemish? *Hamlet*, III, i, 59, and III, iii, 57, 58. — 50. **the life** = the Shekinah, the Divine presence [Moberly]? — 53. **Gorgon**. The 3 Gorgons were maidens with wings, brazen claws, enormous teeth, and hair composed of serpents. Chief of them was Medusa, whose aspect was so frightful as to turn every beholder to stone. After she was killed by Perseus, Athena placed the head, still retaining its petrifying power, in the center of her breastplate or shield. See Classical Dictionary, and Milton's exquisite explanation of the myth, in *Comus*, 447 to 452. — Ovid's *Metam.*, v, 189-210. — 57. **downy**. Sanscrit *dhūma*, Lat. *fumus*, smoke; Icel. *daunn*, a smell, fume; Ger. *dunst*, vapor, fine dust. Icel. *dánn*, down. *Down*, *fume* and *dust* are all from the same root; *down* is so called from its likeness to dust when blown about. *Skeat*. — 57. **counterfeit**. *Rape of Lucrece*, 402; *Mid. Night's Dream*, III, ii, 364. See 1st 7 lines of Shelley's *Queen Mab*. — 59. **doom's image** = image of the Last Judgment [Delius]? — *Lear*, V, iii, 264. — What supposed features of resemblance between the two spectacles? — 63. **sprites**. III, v, 27; IV, i, 127. Doublet of *spirit*? Lat. *spirāre*, to breathe; *spiritus*, breath. — 61. **countenance** = witness? be in keeping with [Schmidt]? give a suitable accompaniment to [Clark and Wright]? encourage? — **Ring the bell**. Theobald omitted these words, and Johnson and many other commentators follow his reading, believing the words to be a stage direction. Wisely? "The temptation to strike out these words was the silly desire to complete a ten-syllable line." *Knight*. See notes on I, ii, 5, 7, 20, 34. — 62. **business**, etc. Is Lady Macbeth's language always felicitous? — 63. **parley** (Lat. *parabulare*, to relate, changed successively in France to *parab'lar*, *paraulare*, *paroler*, *parlor*), conference as with an enemy? — A military term? *Parlor* is the talking-room? *Parliament* "the talking apparatus of a na-

'T is not for you to hear what I can speak : 65
The repetition, in a woman's ear,
Would murder as it fell.—

Enter BANQUO.

O Banquo, Banquo !
Our royal master 's murdered.

Lady Macbeth. Woe, alas !
What, in our house?

Banquo. Too cruel anywhere.
Dear Duff, I prithee, contradict thyself, 70
And say it is not so.

Re-enter MACBETH and LENNOX.

Macbeth. Had I but died an hour before this chance,
I had lived a blessed time; for from this instant
There 's nothing serious in mortality : 75
All is but toys : renown and grace is dead ;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter MALCOLM and DONALBAIN.

Donalbain. What is amiss?

Macbeth. You are, and do not know 't :
The spring, the head, the fountain of your blood
Is stopp'd,—the very source of it is stopp'd. 80

Macduff. Your royal father 's murder'd.

Malcolm. O, by whom?

tion"! — 69. **in our house.** No pity for Duncan? The language of innocence? Is there an implied reproof in Banquo's answer?—"On the contrary [as contrasted with the lady] her husband, who had repented the act, gives all the marks of sorrow for the fact itself" [Warburton]? Test Macbeth's language, and say if Warburton is right.—72. **Had I but died, etc.** *Winter's Tale*, IV, iv, 450.—**chance** = accident [Darmesteter]? event? thing that has befallen? — *Lat, cadere*, to fall; *cadentia*, falling.—74. **mortality** = this mortal life [Clark and Wright]? human nature? death? subjection to death, or necessity of dying, the condition of being mortal? — human destiny [Darmesteter]? — 75. **is dead.** For the singular number, *is*, see note on *words* . . . *gives*, II, i, 61; Abbott, 332, 336. — 77. **is left.** Abbott, 333.—**vault.** Metaphor—this world vaulted by the sky [Elwin]?—**what is amiss?** As these words may go to make up either line 77 or line 78, they illustrate what Abbott, 518, calls "the *amphibious* section"! So *What, sir, not yet at rest*, II, i, 10. Is it important thus to fill out the lines? See

Lennox. Those of his chamber, as it seem'd, had done 't.
 Their hands and faces were all badg'd with blood ;
 So were their daggers, which unwip'd we found
 Upon their pillows : they star'd and were distracted ; 85
 No man's life was to be trusted with them.

Macbeth. O, yet I do repent me of my fury,
 That I did kill them.

Macduff. Wherefore did you so?

Macbeth. Who can be wise, amaz'd, temperate and furious,
 Loyal and neutral, in a moment? No man : 90
 The expedition of my violent love
 Outrun the pauser reason. Here lay Duncan,
 His silver skin lac'd with his golden blood,
 And his gash'd stabs look'd like a breach in nature
 For ruin's wasteful entrance; there, the murderers, 95
 Steep'd in the colors of their trade, their daggers

note on line 61. — 83. **badg'd.** Low Lat. *baga*, a ring, collar for the neck; akin to Old Sax. *bag* or *bóg*; A. S. *beáh*, a ring, an ornament. *Skeat.* — In 2 *Henry VI.* III, ii, 200, we find "Murder's crimson badge." — 86. Emphasizing "No," to make it equivalent to two syllables [Moberly]? Is it necessary or important that we somehow make out ten syllables in the line? See Knight's remark in note on line 61.—The Globe edition, Clarendon Press, Rolfe, and some others, make a single line of "Upon their pillows," and another line of "Was to be trusted with them." We follow the folios. Wrongly? — 91. **expedition** = swiftness, haste? — "Fiery expedition be my wing." *Richard III.* IV, iii, 54; *Two Gent. of Ver.*, I, iii, 37; "with winged expedition, swift as the lightning glance," Milton's *Samson Agonistes*, 1283, 1284. — Lat. *ex*, out; *pes*, foot; *expeditus*, with foot extricated or unincumbered. — 92. **outrun.** So the folios. Still used interchangeably with *outran*? — **pauser.** "The -er is often added to show a masculine agent, where a noun and verb are identical." *Abbott*, 443. For a scientific classification of the origins and uses of the suffix -er in English words, see Gibbs' *Teutonic Etymology*, pp. 72, 73, 74. — 93. **silver . . . golden.** "These epithets may be intended to have an artificial tone; yet they serve to lighten and glorify an image of too great horror; and, besides this, they suit the conception of the saintly king, whose very bodily frame is refined and precious" [Moberly]? — "It was usual to lace cloth of silver with gold, and cloth of gold with silver." *Steevens.* — "Lac'd . . . the blood . . . diffusing itself into little winding streams." *Theobald.* "Forced and unnatural metaphors . . . a mark of artifice and dissimulation." *Johnson.* — "The river Avon is remarkable for its silver eels and golden tench . . . whence Shakespeare drew 'His silver skin lac'd with his golden blood'!" *Harry Lowe.* — "A metaphor must not be far-fetched, nor dwell upon the details of a disgusting picture, as in these lines. *Abbott*, 529.—Better in *Cymbeline*, II, ii, 22; *Rom. and Jul.*, III, v, 8; *Much Ado*, III, iv, 18.—See note on II, ii, 56.—Lat. *lacère*, to allure; *al-licère*, to draw on; *laquens*, a noose, knot; Old Fr. *las*, *lags*, a snare; Eng. *lace*, a

Unmannerly breech'd with gore: who could refrain,
That had a heart to love, and in that heart
Courage to make 's love known?

Lady Macbeth.

Help me hence, ho!

Macduff. Look to the lady.

100

Malcolm. [*Aside to Donalbain.*] Why do we hold our
tongues,

That most may claim this argument for ours?

Donalbain. [*Aside to Mal.*] What should be spoken
here, where our fate,

Hid in an auger-hole, may rush, and seize us?

105

Let's away—

Our tears are not yet brew'd.

Malcolm. [*Aside to Donalbain.*] Nor our strong sorrow
Upon the foot of motion.

net-work of threads.—97. *breech'd*=covered with breeches, sheathed [Farmer, Jennens, Douce, etc.]? stained to the breeches, that is, to their hilts? having their very hilt, or breech, covered [Nares]. Warburton would read *unmanly reech'd*; Johnson, *unmanly drench'd*; Heath, *in a manner lay drench'd*; Seward, *hatch'd*, *i. e.*, gilt. — "Nakedness suggested the word 'unmannerly'; and covered, the word 'breeches,' the covering of nakedness." Jennens.—"Strip your sword stark naked," *Twelfth Night*, III, iv, 237. — On good and bad metaphors, with brief comment on this as bad, see Abbott, 529.—99. *make's*. A very common contraction in Shakes.—*Help me hence*. Pretends to faint? really faints? neither? "Macbeth, by his unconcern, betrays a consciousness that the fainting is feigned" [Whately]? — "She neither faints nor pretends to faint," says one critic.—"Any child could declare that this swoon was only feigned to avoid all further embarrassment. But it must not be imagined that there is any feigning here. . . . The deed she has done stands clear before her soul in unveiled, horrible distinctness, and therefore she swoons away" [Flathe]? "To hear her husband describe his simulated rage in butchering the grooms, and draw that painting of Duncan in his blood. . . it is too much. . . . The nerves part at the overstrain of seeing what the deed is like, and drop her helpless into a swoon" [Weiss]? "Gruach saw at once that he had blundered in killing the men, and had thus attracted rather than diverted suspicion; and she saw also that he was overdoing his expression of grief and horror, and therefore instantly diverted attention from him by seeming to faint and by calling for assistance" [White]? — 102. *argument*=matter in question, or business in hand [Schmidt]? theme of discourse, subject? controversy?—"To whom it most belongs to take up the case" [Moberly]?—*Paradise Lost*, i, 24. — Lat. *arguere*, to prove, make clear. From *ARGO*, to shine. In chivalric combat the champion proved by his sword the rightfulness of his cause? — 105. *auger-hole*=minute hole [Clark and Wright]? imperceptible or obscure place [Elwin]? "Specifically the *auger-hole* is the bore of a pistol, or the sheath of a dagger." Elwin.—*Coriolanus*, IV, vi, 88. Abbott, 480, as to the metre of line 104. *Where* is a dissyllable [Moberly]? *Must* we make ten syllables? Line 61.—106. *brew'd*. In *Titus Andron.*, III, ii, 38, tears are "brewed with sorrow."—107. *upon the*

Banquo.

Look to the lady:—

[*Lady Macbeth is carried out*

And when we have our naked frailties hid,
That suffer in exposure, let us meet,
And question this most bloody piece of work, 110
To know it further. Fears and scruples shake us :
In the great hand of God I stand, and thence
Against the undivulg'd pretense I fight
Of treasonous malice.

Macduff.

And so do I.

All.

So all.

Macbeth. Let's briefly put on manly readiness, 115
And meet i' the hall together.

All.

Well contented.

[*Exeunt all but Malcolm and Donalbain.*

Malcolm. What will you do? Let's not consort with
them:

To show an unfelt sorrow is an office
Which the false man does easy. I'll to England.

Donalbain. To Ireland, I: our separated fortune 120
Shall keep us both the safer; where we are,
There's daggers in men's smiles: the near in blood,
The nearer bloody.

Malcolm.

This murderous shaft that's shot

foot, etc. Under the first stunning blow, tears and sorrow alike motionless? — 108. **naked frailties** = our half-drest bodies which may take cold [Steevens]? Was it cold? See line 15. — 113. **pretence** = intention, design [Steevens]? pretext? — Lat. *pretendere*, to hold out as an excuse, allege, pretend; *prae*, before, *tendere*, to stretch, spread. II, iv, 24. — 115. **manly readiness** = armor [M. Mason]? dress [Schmidt, Keightley, etc.]? complete clothing and armor [Delius]? complete armor and . . . the corresponding habit of mind [Clark and Wright]? — A. S. *raede*, ready; Old Swed. *reda*, to prepare; Icel. *reidd*, harness; Teut. base RID, RAID, to ride. Is she ready? (*Cymbeline*, II, iii, 79) = is she dressed? Skeat. — 119. **easy**. As in II, i, 19, the adjective for the adverb? Abbott, 1—122. **there's** = French *il y a*. — "When the subject is as yet future, and, as it were, unsettled, the third person singular might be regarded as the normal inflection." Abbott, 335. — **near in blood** = Macbeth, for he was nearest in blood [Steevens]? — I, ii, 24. — **Near** is supposed by the editors generally to be used here for the comparative *nearer*? Necessarily so? — Abbott, 478 — "Great men's misfortunes thus have ever stood: They touch none nearly, but their nearest blood." Webster's *Applus and Virginia*, v, 2. *Richard II*, V, i, 88. — A. S. *neār*, comparative adverb, fr. *neah*, nigh; Mid. Eng. *nerre*, nearer. *Near* is not a contraction of *nearer*, but is the orig. comparative form. The form *nearer* is late, not found in the 14th century, perhaps not in

Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore, to horse; 125
And let us not be dainty of leave-taking,
But shift away: there's warrant in that theft
Which steals itself when there's no mercy left. [*Exeunt.*]

SCENE IV. *Without the Castle.*

Enter Ross and an old Man.

Old Man. Threescore and ten I can remember well:
Within the volume of which time I have seen
Hours dreadful and things strange; but this sore night
Hath trifled former knowings.

Ross. Ah, good father,
Thou seest, the heavens, as troubled with man's act, 5
Threaten his bloody stage: by the clock 't is day,
And yet dark night strangles the travelling lamp.

the 15th. *Skeat.* — 124. **not yet lighted.** How so? — **dainty of** = punctilious about? Old Fr. *dainitie*, agreeableness; fr. Lat. *dignitas*, dignity, worth; Old Fr. *dain*, dainty, quaint, the popular Fr. form of Lat. *dignus*, the more learned form being *digne*; Mid. Eng. *deynt*, as in Chaucer. "Full many a deynthe horse had he in stable." *Prologue*, 168. *Skeat.* — *Trotl. and Cressid.*, I, iii, 145, "grows dainty of his worth." — 127. **shift** = steal? *As You Like It*, II, vii, 157. — **warrant** = justification? authority? — Old Fr. *warrant*, voucher; protector, supporter. The orig. sense was defending or protecting; Ger. *wahren*, to protect. *Skeat.* — Questions raised by this scene?

SCENE IV.—4. **trifled.** "We trifle time," *Mer. of Ven.* IV, i, 289. "Any noun or adjective could be converted into a verb." *Abbott*, 290. — Old Fr. *trufte*, mockery; dim. of *truff*, a gibe, a mock, "a small or worthless object, or a subject for jesting." The meaning is perhaps influenced by A. S. *trifelian*, to pound or bruise small. *Skeat.* — **Knowings** = things known? experiences? — 6. **act . . . stage.** These words, as well as *heavens*, designating the roof or ceiling of the stage, are supposed to be drawn from the theatre. Rightly supposed? See I, iii, 128. — 7. **strangles** (Old Fr. *estrangler*; Fr. *étrangler*; Lat. *stranguläre*; Gr. *στραγγαλόειν*, strangaloein, *στραγγαλίζειν*, strangalizein, to strangle; *στραγγάλη*, strangale, a halter; *στραγγός*, strangos, twisted. γ/STRAG, strain, twist; whence Lat. *stringere*, to draw tight), suffocates, chokes? — **travelling.** Written also *travailing*. Spelled either way it denoted *painfully struggling along its road*? Almost every road in the olden time was "hard to travel"! — "From a Low. Lat. verb *travare*, to make with beams (trabes), to pen, shackle, put an obstacle in one's way. *Skeat.* — **lamp.** The sun? — *Psalms* xix, 6; *1 Henry IV*, I, ii, 186. — Gr. *λάμπειν*, lampein, to shine, Gr. *λαμπάς*, Lat. *lampas*, a shiner; torch; light; O. F. *lampe*, a lamp. — Virgil's *Georgics*, i, 466-468, refers to similar darkness at and after Cæsar's assassination. — See Holinshed's account of phenomena following the murder of King

Is 't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?

Old Man.

'T is unnatural,

10

Even like the deed that's done. On Tuesday last,
A falcon, towering in her pride of place,
Was by a mousing owl hawk'd at and kill'd.

Ross. And Duncan's horses—a thing most strange and
certain—

Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

15

Old Man.

'T is said they eat each other.

Ross. They did so, to the amazement of mine eyes
That look'd upon 't. Here comes the good Macduff.— 20

Enter MACDUFF.

How goes the world, sir, now?

Macduff.

Why, see you not?

Ross. Is 't known who did this more than bloody deed?

Macduff. Those that Macbeth hath slain.

Ross.

Alas, the day!

What good could they pretend?

Macduff.

They were suborn'd:

Duff, pp. 17, 18. — 8. **predominance** = superior power [Meiklejohn]? aggressiveness [Moberly]? — An astrological term often used to denote the superior influence of a planet. *Lear*, I, ii, 112; *Troil. and Cress.*, II, iii, 138; *All's Well*, I, i, 138; *Paradise Lost*, viii, 160. — Lat. *pre*, or *prae*, before; *dominari*, to be lord, to rule; *dominus*, lord; *domare*, to tame. — 9, 10. Antitheses? alliteration? effect? — 12. **towering in her pride of place** = soaring to the highest pitch [Hudson]? — *Towering and place* are technical terms in falconry. *Place* meant pitch or highest point attained, the very top of soaring. Gr. *ripis*; Lat. *turris*; Welsh *tur*, A. S. *torr*, a tower; Gaelic *torr*, an abrupt or conical hill or mountain. — *Julius Caesar*, I, i, 73; *1 Hen.* VI, II, iv, 11. — 13. **mousing**. Epithet felicitous? — Darmesteter notes that line 12 is sometimes applied to Shakespeare fallen into the hands of commentators! — Observe how the nouns become verbs! Line 4. — 14. **horses**. Abbott, 471, will have it that this word is a monosyl. See V, i, 22. But? — **a thing**. What? Good rhetorical construction? — 15. **minions**. I, ii, 19. — **nature**. Their whole nature had become suddenly changed [Delius]? — 17. **as**. I, iv, 11; II, ii, 27. Abbott, 107. — 18. **eat**. Milton always uses *eat* for the past tense. *Rolfe*. *Ate* (past tense) is not found in the early editions. — 24. **pretend** = hold up before themselves as an object or aim? intend? — II, iii, 113. — **suborned**. Lat. *sub*, under,

Malcolm and Donalbain, the king's two sons, 25
Are stol'n away and fled, which puts upon them
Suspicion of the deed.

Ross. 'Gainst nature still :
Thriftless ambition, that wilt ravin up
Thine own life's means ! Then 't is most like
The sovereignty will fall upon Macbeth. 30

Macduff. He is already nam'd, and gone to Scone
To be invested.

Ross. Where is Duncan's body ?

Macduff. Carried to Colme-kill,
The sacred storehouse of his predecessors
And guardian of their bones.

Ross. Will you to Scone ? 35

secretly; *ornare*, to furnish, supply. — 28. *ravin* = devour voraciously. Either up or down may follow it, as is the case also with *swallow*, *eat*, etc. — Anything to do with the bird raven? Lat. *rapère*, to seize, pilage; *rapina*, plunder; Fr. *rapine*, Gr. *ἀρπάξω*, *harpazo*, I seize, snatch, (Raven, like crow, is named from its cry; from *✓KRAP*, to make a noise. *Skeat.*) — IV, i, 24; *All's Well*, III, ii, 114; *Meas. for Meas.*, I, ii, 121. — Spelled also *raven*. *Genesis* xlix, 27. — 29. *like*. *Julius Cæsar*, I, ii, 171; *Mer. of Ven.*, II, vii, 49. — 31. *Scone*. Supposed to have been the capital of the Pictish kingdom, two miles north of Perth. The famous "stone of Scone," seated upon which the Scottish kings were crowned, is said to be the same that pillowed the head of the patriarch Jacob at Bethel in the plain of Luz, when he saw the ladder reaching to heaven. *Genesis* xxviii, 12. Tradition asserts that it was first brought to Ireland, and was long used there as the coronation-seat of the Irish Kings; that Fergus, the son of Erc, conveyed it from Ireland to Iona; that afterwards it was deposited in the royal Dunstaffnage Castle near Oban, Co. of Argyle; that Kenneth II transported it thence to Scone in 842. In 1296, as is well known, Edward I took it to Westminster Abbey, where it still remains. All the sovereigns of England, since Edward, have been crowned sitting upon this stone, which forms the seat of the oak coronation-chair. — 33. *Colme-kill*. In 1040? *Icolm-kill*, or Iona, one of the Hebrides, a barren isle, about 8 miles south of Staffa. It is 3 miles long and $1\frac{1}{2}$ broad. Previous to the year 563 it was a seat of Druid worship, and forty years ago it was still called by the Highlanders *Inntsnan-Druidneach*, or "the Island of the Druids." In that year (563) Colum M'Felim M'Fergus (St. Columba), an Irish Christian preacher, landed and founded a monastery. A noble cathedral was soon built. St. Columb died at Iona about the year 597. From this island Christianity and civilization spread far and wide. "All the kings of Scotland from Kenneth III to Macbeth, inclusive, 973 to 1040, were buried here," as were also kings from Norway and from Ireland. The site of the burial-place is still pointed out. The island was several times ravaged by the Danes; and in 1561, by order of the Convention of Estates, the religious buildings were demolished, the tombs were broken open, the books burnt, the 350 sculptured stone crosses, with two exceptions, thrown into the sea or carried away. Says Dr. Johnson, "That man is little to be envied whose patriotism would not gain

Macduff. No, cousin, I'll to Fife.

Ross.

Well, I will thither.

Macduff. Well, may you see things well done there:
adieu!

Lest our old robes sit easier than our new!

Ross. Farewell, father.

Old Man. God's benison go with you, and with those 40
That would make good of bad, and friends of foes!

[*Exeunt*.]

force upon the plain of Marathon, or whose piety would not grow warmer among the ruins of Iona." — *Kill* is cell or chapel; *Colme-kill*, the chapel of St. Columba. — There was an ancient prophecy that, seven years before the Judgment Day, Ireland and Great Britain would be submerged by a deluge, but that Iona, "Columba's happier isle, shall rear Her towers above the flood." — 36. **thither** = to Scone! — Note the Laconic brevity of Macduff's speeches in this scene. What inference from it as to his mood or purposes? — 40. **benison**. Old Fr. *benisson*, blessing, Lat. *bene*, well; *dicere*, to speak; *benedictio*, a speaking of words of good omen. Shortened from *benediction*, which is a doublet of it. — Milton's *Comus*, 332. — Did Macduff's absence from the coronation attract Macbeth's attention? — Is this scene of any special value? — Any indication in it of a readiness to suspect the real murderer? — Other instances of apparent sympathy of Nature with events in human affairs, of good or evil omens, etc.?

ACT III.

SCENE I. *Forres. A Room in the Palace.**Enter BANQUO.*

Banquo. Thou hast it now, king, Cawdor, Glamis, all,
 As the weird women promis'd, and I fear
 Thou play'dst most foully for 't. Yet it was said
 It should not stand in thy posterity,
 But that myself should be the root and father 5
 Of many kings. If there come truth from them—
 As upon thee, Macbeth, their speeches shine—
 Why, by the verities on thee made good,
 May they not be my oracles as well
 And set me up in hope? But hush! no more. 10

Sennet sounded. Enter MACBETH, as king; LADY MACBETH, as queen; LENNOX, ROSS, Lords, Ladies, and Attendants.

Macbeth. Here 's our chief guest.

Lady Macbeth. If he had been forgotten,
 It had been as a gap in our great feast,
 And all things unbecoming.

Macbeth. To-night we hold a solemn supper, sir,

ACT III. SCENE I.—7. *shine*=appear with all the lustre of conspicuous truth [Johnson]? prosper [Warburton]? pour splendor? Macbeth is in the focus of all the rays.—10. *hush!* no more. Does he check himself, because he would fight against temptation? or because he heard the trumpet and knew Macbeth and suite were near? See II, i, 6, 7, 8.—*sennet*. A strain of martial music announcing an arrival?—A particular set of trumpet or cornet notes, different from a flourish. *Nares*. Moberly derives it from Ital. *segnare* (Lat. *signare*), to note; "hence music played from note."—13. *all things*. So the 3d and 4th folios. The 1st has *all-thing*, meaning *every way*; the 2d has *all-things*. Furness, Rolfe, and many others read *all-thing*, and refer to Abbott, 12, 55, 68.—14. *solemn*=given on regular invitation [Boswell]? ceremonious [Schmidt]? official, formal [Clark and Wright]?—"The orig. sense is, 'recurring at the end of a completed year.' Old Lat. *soll-us* (cognate with Gr. *σολος*, whole), entire, complete; and *annus*, year; *solemnis*, yearly, stated, festive, solemn." *Skeat*. — *Tam. of Shrew*, III, ii,

And I'll request your presence.

Banquo. Let your highness 15
Command upon me, to the which my duties
Are with a most indissoluble tie
For ever knit.

Macbeth. Ride you this afternoon?

Banquo. Ay, my good lord. 15

Macbeth. We should have else desir'd your good advice,
Which still hath been both grave and prosperous,
In this day's council; but we'll take to-morrow,
Is't far you ride?

Banquo. As far, my lord, as will fill up the time
'Twixt this and supper: go not my horse the better, 25
I must become a borrower of the night
For a dark hour or twain.

Macbeth. Fail not our feast.

Banquo. My lord, I will not.

Macbeth. We hear our bloody cousins are bestow'd

95.—**supper.** "Dinner being usually at eleven or twelve, supper was very properly fixed at five." *Nares.*—15. **Let your highness.**—Note the elegant courtesy: Macbeth uses the word "request," but Banquo says "command"!—Rowe changed the text to *Lay your Highness's*; Pope to *Lay your highness*'. Monck Mason would read *set for let*. Keightly would insert *he* before *upon*. After *demand* we still use *upon*.—16. **which.** Antecedent here? Is it rhetorically correct for the relative to have a clause or a contained idea for an antecedent? Why in the old writers do we have *the which* (*Fr. lequel*) and not *the who*? Is *who* definite already, and *which* indefinite? *Abbott*, 270. Use of *the which* in the Bible?—Is Banquo sincere?—21. **still** = constantly, always?—A. S. *stillan*, to rest, be still; lit. "to remain in a stall or place"; A. S. *steal*, *stael*, a place, station, stall. The sense of *still* is, "brought to a stall or resting-place"; hence, *still*=continually, or abidingly? *Skeat.*—In *Tétempt*, I, ii, 229, *still-vexed* = ever-vexed. — *Mer. of Ven.*, I, i, 17, 136. In Dryden's great ode we have, "Never ending, still beginning, Fighting still, and still destroying." — **grave.** Lat. *gravis*, heavy; *Fr. grave*, serious, weighty; akin to Gr. *βαρὺς*, heavy. Aryan root GARU, heavy.—**prosperous**=causing prosperity? enjoying prosperity? successful? favorable?—Lat. *pro*, before, according to; *spes*, hope; *spero*, I hope.—"This (advice) has made him feared by Macbeth. See line 52." *Moberly.*—22. **take**, changed by Malone to *talk*. Better?—25. **the better.** "Because (by *that*, *that*) the night is coming on." *Metkelljohn.* "Considering the distance he has to go." *Clark and Wright.* "Better than usual." *Hudson.* Better than so as to make night traveling necessary. *Masterpieces*, p. 138.—*The* (in Early Eng. *th. thy*) is the ablative with comparatives, to signify the measure of excess or defect. *Abbott*, 94.—*Go* is said to be in the subjunctive mood. *Abbott*, 361. 364.—27. **twain** (*twain* was orig. masculine; *two*, fem. and neuter), A. S. *twegen*; Aryan √DUA or √DWA. — 28. **I will not.** Did he keep his promise!—29. **bestow'd** = settled, placed [*Clark and Wright*]? So in

In England and in Ireland, not confessing 80
 Their cruel parricide, filling their hearers
 With strange invention : but of that to-morrow,
 When therewithal we shall have cause of state
 Craving us jointly. Hie you to horse : adieu,
 Till you return at night. Goes Fleance with you? 85

Banquo. Ay, my good lord : our time does call upon 's.

Macbeth. I wish your horses swift and sure of foot ;
 And so I do commend you to their backs.

Farewell.—

[*Exit Banquo.*

Let every man be master of his time 40
 Till seven at night. To make society
 The sweeter welcome, we will keep ourself
 Till supper-time alone : while then, God be with you !

[*Exeunt all but Macbeth and an Attendant.*

Sirrah, a word with you : attend those men 45
 Our pleasure ?

Attendant. They are, my lord, without, the palace gate,

Hamlet, III, i, 33.—31. **parricide**. Lat. *pater*, father; *caedere*, to kill. Present meaning?—33. **therewithal**=besides that?—**cause of state** =a subject of political importance? state matters to discuss [Moberly]? a subject of debate [Clark and Wright]?—35. **Goes Fleance with you?** Notice the adroitness of Macbeth in getting at these particulars!—38. **commend**. Said jestingly, with an affectation of formality [Clark and Wright]? In this place (it means to) *commit carefully* or *make over* [Elwin]? Commit? I, vii, 11.—39. **Farewell**. As to the broken line—"Some irregularities may be explained by the custom of placing ejaculations, appellations, etc., out of the regular verse." *Abbott*, 512. Any other way of accounting for it? I, ii, 5, 7, 20, 34.—In line 34, we have *adieu*, fr. Fr. *à dieu*, to God (I commit you); in line 43 we have *God be with you*, generally contracted to *good-bye*. *Farewell*=may you speed well. A. S. *jaran*, to go, to speed, akin to Gr. *πέραιω*, I pass through; Ger. *fahren*, to go. Life is a *journey*?—41. **To make society**, etc. Is this plausible?—"Sweeter" to him? to them? to both?—His real reason?—The folios put a comma after *night*, and a colon after *welcome*. Theobald (1733) made the change. Rightly? *Paradise Lost*, ix, 249, 250.—42. **welcome**. Substantive, or adjective?—**ourselves**. Royal phraseology? See line 78; II, i, 22, 23.—43. **while**=meanwhile? till [Clark and Wright, Hudson, Rolfe, etc.]? In Elizabethan English it meant both *meanwhile* and *until*. *Abbott*, 137. *Richard II*, IV, i, 267; I, iii, 122; *Twelfth Night*, IV, iii, 29.—See *Macbeth*, I, v, 5; III, ii, 32, 53.—44. **Sirrah**. A term of address, used to inferiors, or in anger or contempt. Sometimes used playfully, as in IV, ii, 30. Icel. *stir*, sirrah; fr. 13th century Fr. *stir*, sir; Lat. *senior*, older. Lat. *senior* became successively *sen'r*, *sendre*, *sindre*, *sidre*, *sire*. *Brachet*.—**attend** (Lat. *ad*, to, *tendere*, to stretch; *attendere*, to stretch toward, to heed), wait . . . upon, await?—45. **our pleasure**. Account for the incomplete line. Were it well to make "Sirrah" stand alone, and begin the line with "a word," ending it with pleasure? *Abbott*, 512.—46. **without the pal-**

Macbeth. Bring them before us.— [Exit Attendant.
To be thus is nothing;

But to be safely thus. Our fears in Banquo
Stick deep; and in his royalty of nature
Reigns that which would be fear'd; 't is much he dares, 50
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valor
To act in safety. There is none but he
Whose being I do fear: and under him
My Genius is rebuk'd, as it is said 55
Mark Antony's was by Cæsar. He chid the sisters,
When first they put the name of king upon me,
And bade them speak to him; then prophet-like
They hail'd him father to a line of kings.
Upon my head they plac'd a fruitless crown, 60
And put a barren sceptre in my gripe,
Thence to be wrench'd, with an unlineal hand,
No son of mine, succeeding. If 't be so,
For Banquo's issue have I fil'd my mind;

ace gate. How far away? III, iii, 13.—48. **but**=unless [Staunton]? To be thus is nothing, But to be safely thus (is the thing to be desired) [Clark and Wright]? . . . is everything [Moberly]? is something [Abbott, 385]?—**in**=about, in the case of [Abbott, 162]?—50. **would**=should? ought to? would like to? Abbott, 329. See I, v, 20; I, vii, 34.—51. **to.** I, vi, 19; Abbott, 185.—53. **but he**=he being excepted? but he is (one)? Abbott, 118. A. S. *biutan*; *be*, by; *utan*, outward, outside; *bútan*, by the outside; beyond; except. Skeat. "Hence *but* means *excepted* or *excepting*." Abbott.—55, 56. **Genius** . . . Cæsar.

Thy demon, that 's the spirit, which keeps thee, is
Noble, courageous, high, unmatchable,
Where Cæsar's is not; but near him, thy angel
Becomes a fear, as being o'erpower'd.

Antony and Cleop., II, iii, 20. Shakespeare's conception of guardian or attendant spirits may be gathered partly from his 144th Sonnet, which closes with the following surprising couplet:

"Yet this shall I ne'er know, but live in doubt,
Till my bad angel fire my good one out!"

This idea of a *genius* or guardian angel, of Antony, fearing the guardian spirit of Octavius Cæsar, is perhaps taken from North's *Plutarch* (see ed. of 1631, p. 926), or from Bacon's Works (see Vol. ii, p. 129, Montagu's ed.) See *Julius Cæsar*, II, i, 65.—"Not a presiding spirit, but the higher nature of man, the rational, guiding soul or spirit; which in Macbeth is one of guilty ambition." *Edinburgh Review*, July, 1869.—See the present editor's explanation of correspondences between Bacon and Shakespeare, in *Overland Monthly* for September, 1886, page 332.—62. **with**=by? Abbott, 193.—63. **son of mine.** According to tradition a son of Macbeth was slain in his last encounter with Malcolm. *French*.—I, vii, 54; IV, iii, 216.—64. **fil'd.** A. S. *fyllan*, to make foul, whence *filth*, foul,

For them the gracious Duncan have I murder'd ; 65
 Put rancors in the vessel of my peace
 Only for them ; and mine eternal jewel
 Given to the common enemy of man,
 To make them kings, the seeds of Banquo kings !
 Rather than so, come, fate, into the list, 70
 And champion me to the utterance !—Who 's there ?—

Re-enter Attendant, with two Murderers.

Now go to the door, and stay there till we call.—

[*Exit Attendant.*]

Was it not yesterday we spoke together ?

First Murderer. It was, so please your highness.

Macbeth.

Well—then—now—

Have you consider'd of my speeches ? Know 75
 That it was he in the times past which held you
 So under fortune, which you thought had been
 Our innocent self. This I made good to you

deafe, etc. See note on I, i, 12.—65. **gracious** in Shakes. usually has in it some feeling of divine grace. IV, iii, 43; V, viii, 72; *Hamlet*, I, i, 164.—66. **rancors**. Lat. *rancor*, sourness, rankness, rancider, rancid, rancidness; fr. *rancere*, to stink; Old Fr. *rancour*, spite.—**vessel**. See "vessels of wrath," "vessels of mercy," *Rom.* ix, 22, 23; "But we have this treasure in earthen vessels," 2 *Corinth.*, iv, 7. **vessel of my peace** = soul where peace ought to dwell [Moberly, Meiklejohn, etc.]? body where peace ought to dwell?—In *Othello*, IV, ii, 82, as in 2*d Corinthians*, vessel certainly means human body: probably also in *Julus Caesar*, V, v, 13. — Lat. *vas*, a vase; dim. *vasculum*, and sub-dim. *vasculum*, small vase; Old Fr. *vaissel*, later *vaissseau*. A vessel is properly a dish or utensil for holding liquids, etc.—*Paradise Lost*, ix, 89.—67. **eternal** = immortal? So in *King John*, III, iv, 18. — **jewel** = salvation [Delius]? soul [Clark and Wright]? clear conscience? illumination of the Divine Spirit, called a "treasure" in 2 *Corinth.*, iv, 4, 6, 7? — 69. **seeds** (The folios have the plural) = far extended descents [Elwin]? "It indicates an insignificance of individuality [Elwin]? posterity? *vs.* to sow; A. S. *sæd*, seed. — 70. **list** = space marked out for combat? A. S. *list*, a border; Old H. Ger. *lista*; Fr. *liste*, a selvage, band, strip. Elsewhere Shakes. uses *list* for boundary, and *lists* for the space marked out. — *Richard II*, I, ii, 52; I, iii, 32, 38, 43, g. v. — 71. **champion** = fight against (as a champion)? fight for me? — Lat. *campus*, a field; Low Lat. *campus*, a duel, combat; Old Fr. *champion*, one who fought in a *champ clos*, i. e. enclosed field, lists. — **to the utterance** = to the death? Fr. *combattre à l'outrance* was used of contests that were not mere trials of skill, but combats with deadly intent. — Lat. *ultra*, Fr. *oultre*, beyond; Eng. *utterance*, extremity. *Cymbeline*, III, i, 71. — See Scott's description of such combat in *Ivanhoe*. — 71. **murderers**. Professional assassins? — 74. **well—then—now**. Note this string of introductory words! Is he hesitating, embarrassed? — If they were used to murder, would there have been such an argument?

In our last conference, pass'd in probation with you, 79
 How you were borne in hand, how cross'd, the instruments,
 Who wrought with them, and all things else that might
 To half a soul and to a notion craz'd
 Say "Thus did Banquo."

First Murderer. You made it known to us.

Macbeth. I did so, and went further, which is now 85
 Our point of second meeting. Do you find
 Your patience so predominant in your nature
 That you can let this go? Are you so gospell'd
 To pray for this good man and for his issue,
 Whose heavy hand hath bow'd you to the grave
 And beggar'd yours for ever?

First Murderer. We are men, my liege. 90

Macbeth. Ay, in the catalogue ye go for men,
 As hounds and greyhounds, mongrels, spaniels, curs,
 Shoughs, water-rugs, and demi-wolves, are clept

—79. conference. Scan the line. Any need of shortening the word to two syllables? I, ii, 5, 20; *Abbott*, 468. — **pass'd in probation with** = I proved to you in detail, point by point [Clark and Wright]? spent in proving [Rolfe]? — The word "pass'd" is used in the same sense as in the phrase, "pass in review" [Clark and Wright]? — Pass'd = caused to pass? — *Probation* = proof, in *Othello*, III, iii, 365; *Meas. for Meas.*, V, i, 157, etc. — Lat. *probare*, to prove, test; *probatio*; Fr. *probation*, proof. — 80. **borne in hand** = like *palpare* in Latin, cheated, made tools of [Moberly]? kept up with false pretenses [Meiklejohn]? delusively encouraged [White]? Seven times in Shakes. this phrase (including "bear" for "borne") is found in this sense. *Hamlet*, II, ii, 67. — Scan the line. Six feet? *Abbott*, 468. See III, iv, 2. Make a dactyl of *instruments*? III, iv, 37. — 82. **notion** = understanding [Clark and Wright]? mind [Rolfe, etc.]? So *Lear*, I, iv, 218. See *Cortolanus*, V, vi, 107. — 86. **predominant**. II, iv, 8. — 87. **so gospell'd** = instructed in the precepts of the gospel [Clark and Wright]? of that degree of precise virtue [Johnson]? governed by gospel precepts [Rolfe]? Imbued with the spirit of the gospel, which bids us pray for our enemies? *Matt.*, V, 44. A. S., *god*, God, and *spell*, history, story, narrative. Thus the literal sense is the "narrative of God," i. e., the life of Christ. *Skeat.* — Note how profoundly Shakes. recognizes one of the most distinctive features of Christianity. — 88. Word omitted? II, iii, 32. *Abbott*, 281. — 92. **mongrels** (Old A. S. *mangian*, A. S. *mengan*, to mingle; *mong-er-el* (double diminutive), orig. little puppies of mixed breed? — 93. **shoughs** = shocks? pronounced *shōks*. A. S. *sceacga*, shaggy hair. The orig. sense is roughness. *Skeat.* In Pope's *Rape of the Lock* the dog is called "shock," and the name is quite common. *Masterpieces*, p. 140. — **water rugs** = poodles [Schmidt]? The orig. sense of Swedish *rugg*, rough entangled hair, was doubtless simply "rough," akin to A. S. *rūh* and Eng. *rough*. *Skeat.* A *rug* is a rough woolen covering; *rugged* = rough, shaggy. — **demi-wolves**, a cross between dogs and wolves; like the Latin *lyctæct*. *Johnson.* — Lat. *dimidiatus*, half; *di* or *dis*, apart; *medius*, middle; Old Fr. *demi*, half. Nothing to do with *semi*, nor *hemi*!

All by the name of dogs : the valued file
 Distinguishes the swift, the slow, the subtle, 95
 The housekeeper, the hunter, every one
 According to the gift which bounteous nature
 Hath in him clos'd ; whereby he does receive
 Particular addition, from the bill
 That writes them all alike : and so of men. 100
 Now if you have a station in the file,
 Not i' the worst rank of manhood, say 't,
 And I will put that business in your bosoms,
 Whose execution takes your enemy off,
 Grapples you to the heart and love of us, 105
 Who wear our health but sickly in his life,
 Which in his death were perfect

Second Murderer. I am one, my liege,
 Whom the vile blows and buffets of the world
 Have so incens'd that I am reckless what
 I do to spite the world.

First Murderer. And I another 110
 So weary with disasters, tugg'd with fortune,
 That I would set my life on any chance,
 To mend it or be rid on 't.

Macbeth. Both of you
 Know Banquo was your enemy.

—clept. *Yclept* is sometimes used. A. S. *clepan*, *clesplan*, to call. *Hamlet*, I, iv, 19.—94. **valued file** = tariff with names and values attached [Moberly] ? classification according to value or quality [Rolfe] ? price-list ?—96. **housekeeper**. "In Topsell's *History of Beasts* (1638) the 'housekeeper' is enumerated among the different kinds of dogs." *Clark and Wright*.—98. **hath**=possesses ? or—? **clos'd**=it being inclosed ? or—?—99. **addition**. I, iii, 106.—**from**=apart from [Rolfe] ? quite different from [Meiklejohn] ?—"More natural to connect 'from' with particular than with distinguishes." *Clark and Wright*. III, iv, 36 ; *Julius Cæsar*, I, iii, 35.—**the bill**, etc.=the catalogue ? Line 91.—102. **worst**. Quasi-dissyllable ? "Monosyllables containing a vowel followed by *r* are often prolonged." *Abbott*, 485.—**worst rank**=rear rank. Meaning of our phrase "rank and file" ?—105. **grapples**. Old Fr. *grappe*, a hook ; Fr. *grappin*, a grappling-iron, grapnel. *Skeat*. *Grasp*, *grip*, *grab*, *grapnel*, *gripe*, are kindred. √ GARBH, to pull up ; akin to Ger. *zucken*, to draw ; *zug*, a pull. By a subtle analogy the energy required in enunciating the guttural *g* has made this word very significant of forcible effort ?—Differentiate these two murderers. What is each one's prevailing mood ?—113. **on 't**. Line 130 ; I, iii, 84.—115. **distance**=en-

Both Murderers.

True, my lord.

Macbeth. So is he mine, in such bloody distance 115
That every minütè of his being thrusts
Against my near'st of life : and though I could
With barefac'd power sweep him from my sight
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine, 120
Whose loves I may not drop, but wail his fall
Who I myself struck down : and thence it is,
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

Second Murderer.

We shall, my lord,

125

Perform what you command us.

First Murderer.

Though our lives—

Macbeth. Your spirits shine through you. Within this
hour at most
I will advise you where to plant yourselves,
Acquaint you with the perfect spy o' the time,

mity [Warburton]? opposition [Moberly]? degree or measure [Hudson]? "A fencing term, denoting the space between antagonists." Dyce. *Merry Wives*, II, i, 201, iii, 28; *Rom. and Jul.*, II, iv., 20. Lat. *dis*, apart; *stare*, to stand. So Achilles and Agamemnon stood apart in quarrel, *Iliad*, I, 6.—117. near'st of life = inmost life [Rolfe]? most vital parts [Clark and Wright]? See V, ii, 11. — Abbott, 478, makes nearest a monosyl. here, and in the folios it is printed *neer'st*. — 119. avouch it = own, answer for it (as an arbitrary act) [Rolfe]? make good, maintain [Skeat]? be accepted as the justification of the deed [Clark and Wright]? — Lat. *ad*, to; *vocāre*, to call; Old Fr. *advouer*, to avouch; Fr. *avouer*, to avow. — See III, iv, 34. — 120. for. The orig. sense is "beyond"; then, "before"; lastly, "in place of"; from same root as *far*, *fore*, and *fare*. A. S., *for*, *fore*; akin to Lat. *pro*, Gr. *πρὸ*, Sanscrit *pra*, before. Skeat. "For, from meaning 'in front of', came naturally to mean 'in behalf of', 'for the sake of', 'because of'." Abbott, 150. — 121. loves. So the plu. in *revenges* V, ii, 8; viii, 61. *Cortolanus*, III, ii, 121; *Hamlet*, I, i, 173, I, ii, 251. So *wisdoms*, *Hamlet*, I, ii, 15; *eight*, *Richard II*, IV, i, 314. — may = must? perhaps shall? Abbott, 310. — but (I must) wail. Abbott, 385. — 122. who "in Shakespeare's time was frequently used for the objective case." Clarke and Wright. *Hamlet*, I, ii, 190. *Macbeth*, III, iv, 42; IV, iii, 171; Abbott, 274. — 127. shine through. See I, ii, 46; *Hamlet*, III, iv, 117. — 128. advise = inform? counsel, recommend to? Lat. *ad*, to, according to; *visum*, that which has seemed best; pp. neuter of *videre*, to see; Old Fr. *avis*, opinion, way of seeing a thing. Brachet and Skeat. Fr. *aviser*, to apprise. In *Lear*, I, iii, 24; *Two Gent. of Verona*, III, i, 122, and elsewhere, we have "advise" in the sense of "instruct." — 129. perfect spy = perfect espial or discovery, the exact intimation (of the precise time) [Heath]? the exact means of spying (your time) [Fleay]? infallible discovery by secret and cunning examination [Elwin]? either "the result of the most

The moment on 't; for 't must be done to-night, 130
 And something from the palace; always thought
 That I require a clearness: and with him—
 To leave no rubs nor botches in the work—
 Fleance his son, that keeps him company,
 Whose absence is no less material to me 135
 Than is his father's, must embrace the fate
 Of that dark hour. Resolve yourselves apart:
 I'll come to you anon.

Both Murderers. We are resolv'd, my lord.

Macbeth. I'll call upon you straight: abide within.

[*Exeunt Murderers.*]

It is concluded: Banquo, thy soul's flight, 140
 If it find heaven, must find it out to-night. [*Exit.*]

accurate observation", or "the man who joins the murders in scene iii and delivers their offices" [Clark and Wright]? an exact and sure note or signal [Hudson]? Many emendations have been proposed, of which perhaps the most plausible is that in Mr. Collier's folio of 1692, first suggested by Dr. Johnson, and adopted by White, substituting "a perfect" for "the perfect," and explaining it to mean the third murderer in Scene iii. If we allow the folio text to stand, perhaps we shall do well to extend the force of the word *where* to the word *acquaint*; thus: "I will advise you where to plant yourselves, and where to acquaint yourselves," etc.—*√* SPAN, to see; Gr. *σκεπτομαι*, *skeptomai*; Lat. *specere*, to see; Old Fr. *espier*, to espy—130. on 't. The *time*? or the *deed*?—131. something from = somewhat away from? at some distance away from [Rolfe]? Abbott, 68, 158. — *always thought* = it being always borne in mind? Abbott, 878.—131. *clearness*, from suspicion? and also *completeness* as regards the work done [Elwin]?—133. *rubs* were impediments that might turn a ball from its course in bowling. *King John*, III, iv, 128; *Henry V*, II, ii, 188; *Coriol.*, III, i, 60; *Richard II*, III, iv, 4. — Gaelic *rub*, to rub; Irish and Gael. *rubadh*, a rubbing. — 136. *embrace*. Metaphor? Schmidt defines it *undergo, suffer*! — Old Fr. *embracer*, Old Fr. *em*; Lat. *in*, in; Old Fr. *bras*; Lat. *brachium*, arm.—137. *Resolve yourselves* = make up your minds? form your resolutions.—Lat. *resolvere*, to unite; *re*, again, and *solvere* to loosen; *se*-, apart; *luere*, Gr. *λυειν*, *luen*, to loose, set free; Eng. *resolve*, to separate into constituent parts; to free from doubt.—138. This is an apparent Alexandrine; but, by slighting unemphatic syllables, may it be made a pentameter? Abbott, 497.—139. *straight*. Obsolete in this sense? — 140, 141. Effect of rhyme at the end of a scene? — "Such negotiations with assassins were not uncommon in the age of Elizabeth." A noted instance, which must have been vivid in Shakespeare's memory, was that in which Lodowick Greville, whose family were patrons of the living of Stratford, hired two servants to murder his tenant in 1589. See *Rolfe*, *Hunter* or *Furness*. — Note the ingenuity with which Macbeth works upon the feelings of the murderers, before he comes to the proposal of the plot.

SCENE II. *The Same. Another Room.**Enter* LADY MACBETH *and a Servant.**Lady Macbeth.* Is Banquo gone from court?*Servant.* Ay, madam, but returns again to-night.*Lady Macbeth.* Say to the king, I would attend his leisure
For a few words.*Servant.* Madam, I will.*Exit.**Lady Macbeth.* Nought 's had, all 's spent,
Where our desire is got without content : 5
'T is safer to be that which we destroy
Than by destruction dwell in doubtful joy.*Enter* MACBETH.How now, my lord ! why do you keep alone,
Of sorriest fancies your companions making,
Using those thoughts which should indeed have died 10
With them they think on ? Things without all remedy
Should be without regard : what 's done is done.*Macbeth.* We have scotch'd the snake, not kill'd it :
She 'll close and be herself, whilst our poor malice

SCENE II.—returns again, like “*rose again*” (from the dead), in the Nicene creed, was not objectionable phraseology. How is it now? 3. **attend** = ready for? wait for? wait upon him when he is at?—5. **without content**. “This brief soliloquy allows us to see the deep-seated misery, the profound melancholy in which she is steeped; while on the instant that she sees her husband, she can rally her forces, assume exterior fortitude, and resume her accustomed hardness of manner.” *Clarke*. “This profound sigh from the depths of a deeply wounded soul is the key to all that we afterwards hear and learn of Lady Macbeth. . . . Here, for an instant, we overhear her, and from her own lips learn what her pride, her love for Macbeth even, will not suffer to be uttered aloud. . . . This short monologue is the sole preparation for the sleep-walking and the death of the woman; her death would be unintelligible did we not here see the beginning of the end.” *Gerike*, in *Furness*.—Strutt would assign these four lines, 4 to 7, to Macbeth. Judiciously?—Is their “querulous spirit more in character with Macbeth”?—9. **sorriest**, II, ii, 20. — **using** = cherishing [*Rolfe*]? keeping company with [*Clark and Wright*]?—Gr. *χρησθαι*, *chrēsthai*, and Lat. *uti*, to use, have similar meanings.—*Pericles*, I, ii, 8.—11. **without** = beyond? destitute of?—**all** = any? — In *Mid. Night's Dr.*, I, i, 150, “without the peril of the Athenian law” is *beyond* the peril, etc. *Henry VIII.*, IV, i, 113. *Sonnet lxxiv*, 2. — *Abbott*, 12, 197. — **remedy**. Unaccented syllables ignored? *Abbott*, 468; III, i, 107.—13. **scotch'd**. The folios have *scorched*, and this would afford a good meaning, but for the word *close* in the next line. To *scotch* means to cut with narrow incision. The notion is taken from the slight cut in-

Remains in danger of her former tooth. 15
 But let the frame of things disjoint, both the worlds suffer,
 Ere we will eat our meal in fear, and sleep
 In the affliction of these terrible dreams
 That shake us nightly ;/ better be with the dead,
 Whom we, to gain our peace, have sent to peace, 20
 Than on the torture of the mind to lie
 In restless ecstasy} Duncan is in his grave ;
 After life's fitful fever he sleeps well ;
 Treason has done his worst ; nor steel, nor poison,
 Malice domestic, foreign levy, nothing, 25
 Can touch him further.

Lady Macbeth. Come on ;
 Gentle my lord, sleek o'er your rugged looks ;
 Be bright and jovial among your guests to-night.
Macbeth. So shall I, love ; and so, I pray, be you :

flicted by a *scutcher* or riding-whip. Akin to provincial Eng. *scutch*, to strike or beat slightly, to cleanse flax. So in *Coriolanus*, IV, v, 188; *Anton. and Cleop.*, IV, vii, 10. *Skeat.*—"The easiest of misprints (changing *t* to *r*) on account of the resemblance between *r* and *t* in old manuscript." *White.*—Upton, who retains *scorch'd*, says, "This learned and elegant allusion is to the story of the Hydra." But the *scorching* of the Hydra was effectual, while the cutting off was a failure! See *Class. Dict.*—Theobald, who first changed *scorch'd* to *scotch'd*, thinks Shakes. had in mind the old belief that a serpent cut asunder would grow together again if the parts were placed in contact. — 15. *her.* So the snake is fem. in *Mid. Night's Dr.*, II, i, 252. — 16. *frame of things*, the orderly universe, the "cosmos." *Hamlet*, II, ii, 294; *Par. Lost*, V, 154; viii, 15. — *both the worlds* = heaven and earth. So Moberly, who, however, adds, "The meaning is shown by *Hamlet*, Act IV, v, 116, 'both the worlds I give to negligence'"; but the commentators agree that in *Hamlet* the meaning is *this world and the next*. — *dreams.* "The sleep-walking scene, V, i, was doubtless in the poet's mind already." *Clark and Wright.* — 20. *to gain our peace.* So the first folio, which has been followed by about half the commentators. The others adopt the word *place*, the reading of the later folios. Much may be said in favor of either reading. Your view?—Keightley prosily suggests *seat*; Bailey distressingly, *pangs*! — 21. *torture* = the rack! — Metonymy! — 22. *ecstasy* (Gr. *ekstasis*, *ecstasis*; *ek*, out, *stasis* standing; placing. *√* *STA*, to stand), trance, distraction; state of being "*beside one's self*"; condition of one "*out of his head*," whether from joy or sorrow; *alienation* of mind; being "*out of one's senses*" from any cause. — IV, iii, 170; *Hamlet*, II, i, 102; III, i, 160; iv, 136; *Tempest*, III, iii, 108. — 23. *fitful.* Propriety of this term? Note the effect of the repetition of the *f* sound in 5 syllables preceding the *v*! — *Meas. for Meas.*, III, i, 75. — 26. *touch.* A touch in old language was often used to express a pang or wound. *Staunton.* — 27. *Gentle my lord.* "So Shakes. has *dear my lord, dear my brother, dread my lord, good my knave, good my girl, good my fellows, good my friend, good my mother, good my mouse, poor our sex, sweet my child, good your graces*, and even *good my complexion*, etc. So, "Art thou

Let your remembrance apply to Banquo ; 30
 Present him eminence, both with eye and tongue :
 Unsafe the while, that we
 Must lave our honors in these flattering streams,
 And make our faces visards to our hearts,
 Disguising what they are.

Lady Macbeth. You must leave this. 35

Macbeth. O, full of scorpions is my mind, dear wife!
 Thou know'st that Banquo, and his Fleance, lives.

Lady Macbeth. But in them nature's copy's not eterne.

Macbeth. There's comfort yet ; they are assailable ;
 Then be thou jocund. Ere the bat hath flown 40
 His cloister'd flight, ere to black Hecate's summons
 The shard-borne beetle with his drowsy hums
 Hath rung night's yawning peal, there shall be done

that my lord Elijah?" *I Kings*, xviii, 7. *Abbott*, 18.—**sleek**. Milton's *Comus*, 882, has "Sleeking her soft, alluring locks."—Icel. *slíkr*, sleek, smooth; akin to Ger. *schlick*, grease, slime, mud; and to Eng. *slink*, *slide*, *slip*; from $\sqrt{\text{SAR}}$, to flow, glide. The orig. sense of *sleek* is "greasy," like soft mud. *Skeat.*—Usually an adjective and spoken of the hair.—30. **remembrance**. Quadrisyllable here? *Abbott*, 477.—**apply**=attach itself, be specially devoted [Clark and Wright]? devote itself [Schmidt]?—Lat. *ad*, to; *plicare*, to fold or lay together; Gr. $\pi\lambda\acute{\epsilon}\kappa\epsilon\iota\nu$, *plekein*, to plait; Lat. *applicāre*, to join to, attach; turn or direct towards. *Skeat.*—*Antony and Cleop.*, V, ii, 126.—31. **Present him**, etc. "Is this a piece of irony? or is it meant as a blind, to keep his wife ignorant and innocent of the new crime on foot?" *Hudson*.—32. **Unsafe the while that** = we being meanwhile unsafe, since? the time being unsafe in which? *Abbott*, 284; III, i, 43.—34. **visards** (Fr. *visière*, the visor or sight of a helmet." *Cotgrave*. From Fr. *vis*, the face, and so called from its protecting the face. In the same way the "vizard" was named from its covering the face. Lat. *vidēre*, to see; *visus*, sight. *Skeat.*) masks?—35. **leave, off?** So in *Richard II*, V, ii, 4, "Where did I leave?"—Verbal play with *lave*?—36. **full of scorpions**. Note vividness!—37. **lives**. See *runs*, I, iii, 147. *Abbott*, 336.—38. **nature's copy** = the human form [Steevens, M. Mason, Elwin]? the stamp of life [Moberly]? the deed by which man holds life of Nature [Clark and Wright, Rolfe, etc.]? Copyhold tenure is by virtue of the copy of the court-rolls. *Othello*, V, ii, 11. "Thou cunning'st pattern of excelling nature," favors the first explanation; "bond," in line 49, favors the last.—Judge!—Shakes. is fond of law terms, as in *Sonnet* xiii, 5, and *Macbeth*, IV, i, 99.—Of line 38 Morley asks, "Is this a note of accord with his design? It may be but a weary commonplace of consolation."—41. **cloister'd**. "The bats wheeling round the dim cloisters of Queen's College, Cambridge, have frequently impressed on me the singular propriety of this original epithet." *Steevens*.—42. **shard-borne** = borne along by its *shard* or *scaly wings* [Steevens]? *Shard* is literally "a broken thing," fr. A.S. *sceard*, adj., broken; *scearan*, to shear; allied to *shred*. *Skeat.* "The shell of an egg or a snail." *Baret*, 1580.—Two folios have -born for -borne. Meaning then?—Gray, in his *Elegy*,

A deed of dreadful note.

Lady Macbeth.

What 's to be done ?

44

Macbeth. Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed.—Come, seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale !—Light thickens, and the crow 50
Makes wing to the rooky wood :
Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse.
Thou marvell'st at my words ; but hold thee still :
Things bad begun make strong themselves by ill. 55
So, prithee, go with me. [*Exeunt.*

stanza 2, has this passage in mind?—44. *note*=distinction [Schmidt] ? notoriety [Clark and Wright] ? mark or brand ? sound ? —“A *note* is ‘a mark whereby a thing is known.’ Lat. *nota*, a mark, sign; (*g*)*nos- cere*, to know; (*g*)*notus*, known.” —45. *chuck*, a variation of the word *chicken*; A. S. *cicen*, a chicken; dim. fr. A. S. *cocc*, a cock (like *kitten* for *cat*). *Skeat*. An imitative word? Hiecke, quoted by Furness and Rolfe, comments with feeling and insight on the glimpses of sentiment, character, and past life, which we gain from the terms of endearment in this scene. What may we fairly infer from them? —46. *seeling* = blinding? —Lat. *clitum*, eyelid, eyelash. From $\sqrt{\text{KAL}}$, to hide, as in Lat. *cel-äre*. Old Fr. *ciller les yeux*, to seel, or sew up, the eyelids by passing a fine thread through them; to blind. In falconry.—*Othello*, I, iii, 268; III, iii, 210; *Anton. and Cleop.*, III, xiii, 112.—49. *bond* = Banquo's life [Hudson] ? either Banquo's life, or the bond of destiny announced by the weird sisters [Moberly] ? — See line 38, *supra*. If Banquo holds his life by virtue of a bond, who is obligor? *Cymbeline*, V, iv, 28; *Richard III.*, IV, iv, 77.—Hudson substitutes *paled*, meaning shut in or confined with palings! In confirmation he quotes III, iv, 24. —50. *thickens*. In *Antony and Cleop.*, II, iii, 28, we have, “Thy lustre thickens.”—51. *rooky*=misty, gloomy [Clark and Wright, etc.] ? rook-haunted [Rolfe, Hudson, etc.] ? —*Rook*, meaning a kind of crow, is of imitative origin, like *croak*. From A. S. *hróc*. The word means *croaker*! But many scholars prefer to derive it from the provincial word *roke*, meaning fog, mist, or steam; from A. S. *rec*, vapor; Dutch *rook*; Ger. *rauch*, smoke, fume; Icel. *rokr*, twilight. See I, v, 37. —52. *good things*, etc. “We may repeat to ourselves this line as a motto of the whole tragedy.”—*Dowden*.—53. *whiles*, I, v, 54; II, i, 60; III, i, 43.—*agents*. A covert allusion to the murderers [Hudson] ? — *preys*. For plu. see III, i, 121; V, viii, 61.—54, 55. “This couplet reads like an interpolation. It interrupts the sense” [Clark and Wright] ? 56. *go with me*=aid me? understand my meaning [Moberly] ? let me quietly carry out my plan [Delius] ?—Must we look beyond the obvious meaning? —“And so they go to the coronation feast,” says Moberly. But was it the coronation feast? How long since the murder? — To what questions does this scene give rise? or give answer?

SCENE III. *A Park near the Palace.**Enter three Murderers.**First Murderer.* But who did bid thee join with us?*Third Murderer.* Macbeth.*Second Murderer.* He needs not our mistrust, since he delivers

Our offices and what we have to do

To the direction just.

First Murderer. Then stand with us.

The west yet glimmers with some streaks of day: 5

Now spurs the lated traveller apace

To gain the timely inn, and near approaches

The subject of our watch.

Third Murderer. Hark! I hear horses.*Banquo.* [*Within.*] Give us a light there, ho!*Second Murderer.* Then 't is he: the rest

That are within the note of expectation 10

Already are i' the court.

First Murderer. His horses go about.*Third Murderer.* Almost a mile; but he does usually,

So all men do, from hence to the palace gate

Make it their walk.

Second Murderer. A light, a light!

SCENE III.—1. *But* implies a previous matter discoursed of [Capell]? — *needs not*, etc. = we may trust him [Moberly]? — *Abbott*, 308. — It has been strongly argued by Mr. A. P. Paton that Macbeth himself was the third murderer. He urges the following considerations: Macbeth's late entry into the banquet hall; the almost simultaneous appearance of the murderer; his unwillingness to let the plot mis-carry; the *third* murderer, if not Macbeth, should have been the one to bring tidings to him; the superfluous savagery of the twenty mortal murders on Banquo's head; the familiarity of the third murderer with Macbeth's designs, etc.; Macbeth's levity in conversation with the murderer at the banquet; Macbeth's question, as if to avert suspicion from himself, "Which of you have done this?" and, "He says, in effect, to the ghost, 'In yon black struggle you could never know me.' " Test this view. See *Furness, Hudson, and Notes and Queries*, Sept. 11; Oct. 2, 80; Nov. 13; Dec. 4, 1869. — 4. *to*. *Abbott*, 187. — 6. *lated*. *Anton. and Cleop.*, III, xi, 3. — *Abbott*, 460, gives a long list of prefixes dropped in Shakes. — 7. *timely* = welcome? opportune [Clark and Wright]? early, soon attained [Schmidt]? — 10. *note of expectation* = list of expected guests [Steevens]? *Winter's Tale*, IV, iii, 44; *Rom. and Jul.*, I, ii, 34. — 11. *horses*. "Shakes. did not dare to bring upon the stage a horse"! *Horn*. But perhaps it wasn't convenient!

Enter BANQUO, and FLEANCE with a Torch.

Third Murderer.

'T is he.

15

First Murderer. Stand to 't.

Banquo. It will be rain to-night.

First Murderer.

Let it come down.

[*They set upon Banquo.*

Banquo. O, treachery! Fly, good Fleance, fly, fly, fly!
Thou may'st revenge.—O slave! [*Dies. Fleance escapes.*

Third Murderer. Who did strike out the light?

First Murderer.

Was't not the way?

Third Murderer. There's but one down; the son is fled.

Second Murderer.

We have lost

Best half of our affair.

21

First Murderer. Well, let's away and say how much is
done.

[*Exeunt.*

SCENE IV. *Hall in the Palace.*

*A Banquet prepared. Enter MACBETH, LADY MACBETH,
ROSS, LENNOX, Lords, and Attendants.*

Macbeth. You know your own degrees; sit down: at first
And last the hearty welcome.

Lords.

Thanks to your majesty.

Macbeth. Ourself will mingle with society
And play the humble host.

Our hostess keeps her state, but in best time

5

— 14. *Fleance with a torch.* See stage direction, II, i. — 16. *rain.* Note how ingeniously Shakes. brings in the dark and threatening aspect of nature! How skilfully, too, the words, "Let it come down," doubly apply to rain and a shower of blows on Banquo's head! — 18. *Fleance fled to Wales,* and became the progenitor of James I., "in compliment to whom," says Malone, "Shakes. describes Banquo as innocent, though equally guilty with Macbeth." — What need of this scene? What need of Banquo's death before our eyes? Dramatic effect of adding a third murderer? Does it reveal Macbeth's state of mind?

SCENE IV.—1. *degrees.* French *degré*, from a supposed *degradus*; Lat. *de*, down; *gradus*, a step, grade, rank; *gradit*, to step.— *at first and last* = once for all [Rolfe]? from beginning to end [Schmidt]? to highest and lowest?—Johnson would read, *To first*, etc.—2. *your majesty.* Majesty in such phrases is usually a dissyll. Walker. Abbott, 468. Make out the five accented syllables. Will that suffice? See I, ii, 5; III, i, 80; iv, 37.—3. (*Ourself.* III, i, 42.—5. *state*=chair of state! *keeps her state*=is still on the dais [Moberly]? "The 'state' was originally the 'canopy,' then the chair with the canopy over it." *Twelfth Night*,

We will require her welcome.

Lady Macbeth. Pronounce it for me, sir, to all our friends ;
For my heart speaks they are welcome.

First Murderer appears at the door.

Macbeth. See, they encounter thee with their hearts'
thanks.—

Both sides are even: here I 'll sit i' the midst. 10

Be large in mirth ; anon we 'll drink a measure

The table round.—[*Approaching the door.*] There's blood
upon thy face.

Murderer. 'T is Banquo's then.

Macbeth. 'T is better thee without than he within.

Is he dispatch'd ? 15

Murderer. My lord, his throat is cut ; that I did for him.

Macbeth. Thou art the best o' the cut-throats : yet he 's
good

That did the like for Fleance : if thou didst it,

Thou art the nonpareil.

Murderer.

Most royal sir,

II, v, 42; 1 *Henry IV.* II, iv, 349, "This chair shall be my state." Old Fr. *estat*, estate; Lat. *statum*, to stand. From *STA*, stand. — 6. **re-quire**=ask. Not demand. *Henry VIII.* II, iv, 144, "In humblest manner I require your highness." *Ant. and Cleop.*, III, xii, 12.—8. **speaks**=says? See *spoken*, IV, iii, 154.—Real difference between these synonyms? — *Abbott*, 200.—10. **Both sides** = both sides of the table [*Darmesteter*] ? both parties, she in her welcome, they in their thanks?—Was it worth while for him to say that the guests on one side match in numbers those on the other?—**here I'll sit**. Make a diagram showing the table, his position, that of Lady Macbeth, and that of the ghost when it appears.—11. **large**. *Anton. and Cleop.*, III, vi, 93. — **anon**. A. S. *on*, *án*, in one moment, once for all; *on*, in; *án*, one. The *a* is convertible with *o* in either syl. — He wishes first to speak with the murderer, of whom he has caught sight at the door? — **measure**. Lat. *metiri*, to measure; *mensura*, Fr. *mesure*, a measure. How much? —12. "An unavenged blood-clot is conspicuous on thy brow." *Aeschylus' Agamemnon*, line 1429.—14. **thee without than he within**=outside thee than inside him [Johnson, Rolfe, etc.] ? blood on thy face than he in this room [Johnson's suggestion] ? you just outside the door than he within the room [*Darmesteter*] ? So Hunter, who thinks the line is an *aside*.—Is there not a tone of reproof in the words, as if the murderer had intruded? Suppose we read between the lines to the following effect: "There's blood upon thy face, thou oughtest not to be here." By way of excuse, and to conciliate the impatient king, he replies, "'Tis Banquo's, then." *Macbeth*, still vexed at the intrusion, rejoins, "'Tis better for thee to be without, attending to Banquo, than for him to be within; for, if wounded, he may come in soon; or, if dead, his body may be brought in"!—19. **nonpareil**. Lat. *non*, not; *par*, equal;

Fleance is scap'd.

20

Macbeth. [*Aside.*] Then comes my fit again : I had else been perfect.

Whole as the marble, founded as the rock,

As broad and general as the casing air ;

But now I am cabin'd, cribb'd, confin'd, bound in

To saucy doubts and fears.—But Banquo's safe ?

25

Murderer. Ay, my good lord : safe in a ditch he bides, With twenty trenched gashes on his head, The least a death to nature.

Macbeth.

Thanks for that.

[*Aside.*] There the grown serpent lies; the worm that's fled Hath nature that in time will venom breed,

30

No teeth for the present.—Get thee gone : to-morrow

We'll hear ourselves again.

[*Exit Murderer.*]

Lady Macbeth.

My royal lord,

You do not give the cheer ; the feast is sold

Low Lat. *particulus*, like, similar ; suffixes *-ic-* and *-ul-* being both diminutive. *Skeat.*—20. *scap'd*. *Scape* is a mutilated form of *escape*. Lat. *ex*, out of; *cappa*, cloak, or cape of a cloak. Old Fr. *escaper*, Mod. Fr. *échapper*, to get out of the cape (of the cloak), to flee, escape. A parallel metaphor exists in Gr. *ἐκδύεσθαι*, *ekduesthai* [Liddell and Scott speak of the 2d aorist in the sense of escape]. *Brachet*, and *Skeat.*—Shakes. uses the shortened form more than the other.—23. *casing*=encasing? Lat. *capere*, to take, contain. hold; *capax*, receptacle, box; Old Fr. *casse*, a case, chest; Fr. *caisse*, a box. —24. *cabin'd*, *cribb'd*, *confin'd*, etc. Expressive effect of these accumulated synonyms? Climax here?—Welsh *caban*, booth, dimin. of *cab*, a booth made with rods set into the ground and tied at the top; Gaelic and Irish *caban*. *Skeat.* Most Celtic words tell of humble life?—A. S. *crib*, a manger. Akin to Fr. *crèche*; Ger. *krippe*, a crib, manger. Eng. *crib*, a manger, rack, stall, cradle. Verb *crib*, to put into a *crib*. In *cribbage*, the crib is the secret store of cards. *Skeat.*—25. *saucy*=importunate, insolent [Clark and Wright, Moberly, etc.]? unbounded, extravagant [Schmidt]?—*doubts and fears*. These are his fellow prisoners [Delius]? Most critics seem to think them his jailors! "Macbeth is like a royal prisoner bated by insolent and pertinacious crowds" [Meiklejohn]? How shall we decide this?—*saucy* (Lat. *salsa*, a salted thing; *saltire*, to salt; *sal*, salt; Fr. *sauce*, a seasoning of salt and spices), pungent (impudent). *Brachet*, *Skeat.*—Othello, I, i, 118; *Julius Cæsar*, I, i, 19; iii, 12. —25. *safe*. Grim levity [Clarke]? Webster (*Unabridged Dict.*) defines it here, "incapable of receiving or doing harm. In secure care or custody."—*bides*. A. S. *bidan*, to await, wait. —27. *trenched*. Fr. *trancher*, to cut, hack. Origin uncertain. Littré prefers Lat. *truncare*, to cut off, reduce to a trunk; *truncus*, a trunk, stock.—*Two Gent. of Ver.*, III, ii, 7.—28. *nature*. II, ii, 7.—29. *worm*=serpent, in Elizabethan writers? In *Anton. and Cleop.*, V, ii, 243, 256, etc., designating a small serpent.—32. *ourselves*=each other [Schmidt]? Some put a comma after *hear*, and make the *ourselves again* mean *being ourselves again*, i. e., when I have recovered from "my fit." Plausible!—33. *the*

That is not often vouch'd, while 't is a-making,
 'T is given with welcome: to feed were best at home; 35
 From thence the sauce to meat is ceremony;
 Meeting were bare without it.

[*The Ghost of Banquo enters and sits in Macbeth's place.*]

Macbeth.

Sweet remembrancer!

Now good digestion wait on appetite,
 And health on both!

Lennox.

May 't please your highness sit.

Macbeth. Here had we now our country's honor roof'd,
 Were the grac'd person of our Banquo present; 41
 Who may I rather challenge for unkindness
 Than pity for mischance!

Ross.

His absence, sir,

Lays blame upon his promise. Please 't your highness
 To grace us with your royal company. 45

Macbeth. The table's full.

cheer=the usual welcome [Clark and Wright]? the merry disposition which should attend a feast [Schmidt]? the proper encouragement to your guests [Moberly]?—Choose!—**sold**. As if it were a mere matter of sale, without sentiment?—34. **vouch'd**, warranted, attested, strongly affirmed? Lat. *vocare*, to call; Old Fr. *voucher*, "to vouch, cite, pray in aid, or call unto aid, in a suit." *Cotgrave*. See III, i, 119.—**a-making**. The prefix *a* has at least 13 different values in English. *Skeat*; who illustrates them. In this case *a* is short for *an*, Mid. Eng. form of *on*, as "David . . . fell on sleep." *Acts*, xiii, 36; *Abbott*, 24, 140.—35. **To feed**=mere feeding [Clark and Wright]?—36. **from**, as in III, i, 99, 131? *Abbott*, 158.—36. **thence**. What ellipsis here?—Is "from thence" allowable now?—37. **meeting**. Clark and Wright, Rolfe, etc., say that there is no pun here, as *meat* was pronounced *mâte* in Shakespeare's time.* But White, Vol. XII, pp. 418, 419, says that "*ea* had in many cases the sound which it has at the present day." How was *ee* in "meeting" pronounced?—**remembrancer**=Lady Macbeth? what she had just said?—"A remembrancer was an officer attached to a court to remind the king of the names, etc., of his guests." *Meiklejohn*.—Scan line 37. May "remembrancer" be a dactyl? *Abbott*, 494. See III, i, 80; and see note on line 2 above.—At this point, according to the folios, "*Enter the Ghost of Banquo, and sits in Macbeth's place.*" Most editors put this stage direction two lines later, after *highness sit*. Better?—38. Personification? "A somewhat physiological grace"! *Bucknill*.—So *Henry VIII*, I, iv, 92.—39. **please** . . . sit: to is inserted in line 45. Present usage? *Abbott*, 349.—40. **roof'd**. Present meaning not in Shakes. *Rolfe*.—41. **grac'd**=full of graces? gracious? favored? honored? *Lear*, I, iv, 236.—42. **Who**. III, i, 122. Note the neatness of this wish of Macbeth, the perfection of compliment! and so the felicity of language everywhere in Shakespeare!—46. The ta-

* White illustrates this Elizabethan pronunciation by the followin from *Hamlet*, I, ii, 150, 151:

"—a *baste* (beast) that wants *discoorse* (discourse) of *rayson* (reason)
 Wou l d *haice* (have) *moorned* (mourned) longer!"

Lennox.

Here is a place reserv'd, sir.

Macbeth. Where ?*Lennox.* Here, my good lord. What is 't that moves
your highness ?*Macbeth.* Which of you have done this ?*Lords.*

What, my good lord ?

Macbeth. Thou canst not say I did it : never shake
Thy gory locks at me.*Ross.* Gentlemen, rise : his highness is not well.*Lady Macbeth.* Sit, worthy friends, my lord is often
thus,

And hath been from his youth : pray you, keep seat ;

The fit is momentary ; upon a thought

55

He will again be well. If much you note him,

You shall offend him and extend his passion ;

Feed, and regard him not.—Are you a man ?

Macbeth. Ay, and a bold one, that dare look on that
Which might appal the devil.*Lady Macbeth.*O proper stuff !

60

This is the very painting of your fear :

This is the air-drawn dagger which, you said,

Led you to Duncan. O, these flaws and starts,

Impostors to true fear, would well become

ble's full. Had he glanced carelessly around and noted that there seemed no empty seat, but not noticed the new occupant of the place reserved for him? For an interesting discussion of the question whether Duncan's ghost as well as Banquo's appears to Macbeth, as well as whether the apparition is real (objective), or imaginary (subjective), as also whether it should be visible upon the stage, see *Furness, Hudson, or Rolfe*. The *Vartorum Edition* of *Furness* is especially full on this point. See *Shakespeariana*, August, 1888.—55. **upon a thought.** 1 *Henry IV*, II, iv, 202; *Love's Labor's Lost*, IV, iif, 325; *Tempest*, IV, i, 164; *Julius Cæsar*, V, iii, 19.—57. **passion** = fit? — Gr. *πάθειν*, *pathein*; Lat. *pati*, to suffer; *passio*, suffering. — **shall** interchangeable with *will*? See *Psalm* xxiii, 6. — *Abbott*, 315. — Are lines 58 to 60 spoken in the hearing of the company? — 60. **proper stuff** = mere nonsense [Clark and Wright]? Proper (= fine, pretty, etc.) is often so used [Rolfe]? *Stuff* is contemptuous? *Henry VIII*, I, i, 58; *Tempest*, II, i, 249.—*Hebrews*, xi, 23.—Lat. *proprius*, one's own; Fr. *propre*, proper, fit. — Lat. *stupa*, *stuppa*, the coarse part of flax, oakum, tow (used for *stuffing* things or *stopping* them up); Old Fr. *estoffe*; Fr. *étouffe*, stuff, cloth. *Brachet* makes the word from German *stoff*, through Ital. *stoffa*. — Has not the unavoidable interjectional sound of the word influenced its meaning, and helped to make it contemptuous?—63. **flaws.** Norweg. *flage*, *flaag*, a sudden gust of wind. Metaphorically what? — *Paradise Regained*, iv, 454. — 64. **to** = compared with [M. Mason]? compared to [Clark and Wright]? To (meaning *motion toward*) means here

A woman's story at a winter's fire, 65
 Authoriz'd by her grandam. Shame itself!
 Why do you make such faces? When all 's done,
 You look but on a stool.

Macbeth. Prithee, see there! behold! look! lo! how
 say you?—

Why, what care I? If thou canst nod, speak too.— 70
 If charnel-houses and our graves must send
 Those that we bury back, our monuments
 Shall be the maws of kites. [*Ghost vanishes.*]

Lady Macbeth. What, quite unmann'd in folly?

Macbeth. If I stand here, I saw him.

Lady Macbeth. Fie, for shame!

Macbeth. Blood hath been shed ere now, i' the olden 75
 time,

Ere humane statute purg'd the gentle weal;
 Ay, and since too, murders have been perform'd
 Too terrible for the ear: the times have been,
 That when the brains were out the man would die,
 And there an end; but now they rise again, 80
 With twenty mortal murders on their crowns,

"brought to the side of and compared with." *Abbott*, 187. — 65. *Winter's Tale*, II, i, 25, has "A sad tale's best for winter: I have one of sprites and goblins." — 66. **authorized** = warranted [Clark and Wright]? *Abbott* accents 2d syl., 491. — 68. **stool**. A. S. *stól*. a seat, a throne; Ger. *stuhl*, a chair. From \sqrt{sto} for \sqrt{sta} , to stand. — 73. **maws**. — A. S. *maga*, stomach, \sqrt{magh} , to have power. — Spenser has "But be entombed in the raven or the kite," *Faerie Q.*, II, viii, 16 — Gorgias Leontinus (B. C. 480-580) has the expression γῦνες, ἐμψυχοὶ τάφοι, gupes, empsuchoi taphoi, vultures, living tombs. So Lucianus (about A. D. 160?) has ἐμψυχὸς τις τάφος, empsuchos tis taphos, a sort of living grave. Milton, *Samson Agonistes*, 102, "Myself my sepulchre, a moving grave". — 73. **Ghost vanishes**. This was inserted by Rowe. Properly? — 76. **humane**. Most editor's omit the final e, but Shakes. does not. He uses the word in both senses. If *humane* makes just as good sense as *human*, may we change it! — **gentle** is said to be again proleptic here. See I, vi, 3. — **weal**. A. S. *weala*, well-being, welfare; whence *wealth*. Here commonwealth? — See "sickly weal," in V, ii, 27. — 78. **have**. The 1st folio reads *has*. Most editors change "times" to "time." Are *two* times referred to? — 80. **there an end**. Same expression in *Richard II*, V, i, 69. — **rise again**, etc. "Just as Mary and Bothwell were astonished to find that the dead Darnly had more power to overthrow them than he would have had when alive." *Moberly*. — 81. **twenty**. Why twenty? Lines 27, 28. — Walker and Hudson object to the repetition of *murders*; but is it not natural? "Out of the abundance of the heart the mouth speaketh." — **mortal**. Superfluous word? I, v, 39; IV, iii, 3. — **murders**. — Icel. *morth*, death; A. S. *morther*, murder; akin to Lat. *mors*, *mortis*, death. — Hudson and Lettsom

And push us from our stools. This is more strange
Than such a murder is.

Lady Macbeth. My worthy lord,
Your noble friends do lack you.

Macbeth. I do forget.—
Do not muse at me, my most worthy friends ; 85
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all ;
Then I 'll sit down.—Give me some wine, fill full.—
I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss ; 90
Would he were here ! to all and him we thirst,
And all to all.

Lords. Our duties, and the pledge.

Re-enter Ghost.

Macbeth. Avaunt ! and quit my sight ! let the earth hide
thee !

Thy bones are marrowless, thy blood is cold ;
Thou hast no speculation in those eyes 95
Which thou dost glare with.

Lady Macbeth. Think of this, good peers,
But as a thing of custom : 't is no other ;
Only it spoils the pleasure of the time.

change "murders" to "gashes"? rightfully?—82. **push us from our stools.** This is the Homeric *ἐξ ἰδέων στυφελίξαι*, *ex hedeōn stuphelixai*. *Iliad*, i, 581. A trace of Shakespeare's Greek reading? (Chapman's translation, the only one existing in Shakespeare's time, published in 1598, translates the words thus: "Take you and toss you from your throne." It will be seen that Shakespeare is much closer to the original Homeric phrase.) 84. **lack**=need? miss?—Dutch *lak*, blemish; Icel. *lakt*, defective, lacking. — *Cortolanus*, IV, i, 15, "I shall be lov'd when I am lack'd." IV, iii, 237. — 85. **muse**. Ital. *muso*, a muzzle, a snout; *musare*, to muse, to think, gape idly about; Old Fr. *muse*, the mouth, snout of an animal; *musseau*, muzzle, nose. "The image is of a dog snuffing idly about, and musing which direction to take"! *Skeat*. — 91. **thirst**=wish to drink?—*Julius Cæsar*, IV, iii, 160.—92. **all to all**. The usual formula, meaning, "May all good things be to you all"; or is it, "Let all drink health to all"?—*Timon*, I, ii, 212; *Henry VIII*, I, iv, 29.—**duties**. Supply the ellipsis.—93. **Avaunt**=begone?—The suddenness of this exclamation, while the glasses are at their lips, is frightful.—French *en avant*, forward, on!—See *vantage*, I, ii, 31.—95. **speculation**=the power of sight [Johnson]? in its Latin sense of *vision* or *seeing* [Hudson]? intelligence, communicated and perceived [Clark and Wright]? look that reflects the image [Darmesteter]? Lat. *speculari*, to behold; *specère*, to see. I, ii, 46; III, i, 127.—98. **only**. Position of

Macbeth. What man dare, I dare :
 Approach thou like the rugged Russian bear, 100
 The arm'd rhinoceros, or the Hyrcan tiger ;
 Take any shape but that, and my firm nerves
 Shall never tremble : or be alive again,
 And dare me to the desert with thy sword ; 105
 If trembling I inhabit then, protest me
 The baby of a girl. Hence, horrible shadow !
 Unreal mockery, hence ! [*Ghost vanishes.*
 Why, so : being gone,

this word? *Abbott.* 420, III, vi, 2. — 99. I, vii, 46. Is *dare* archaic for *dares*? or should *may* be supplied?—100. **Russian bear.** *Henry V*, III, vii, 128. — 101. **arm'd** is used both of defensive armor and offensive weapons [Clark and Wright]? armored (referring to the thickness and hardness of the animal's hide) [Hudson]?—Lat. *arma*, weapons; literally "fittings," equipments; Gr. ἀρμύζω, harmozo, to fit together; √AR, to fit, join. — **rhinoceros**; Gr. ῥινόκερος, rhinoceros, nose-horn; ῥίς, pîros ris, rinos, nose; κέρας, kēras, horn. — **Hyrcan tiger.** Hyrcania, of undefined limits, lay south and south east of the Caspian. In Holland's translation of Pliny (1601) the rhinoceros and Hyrcanian tigers are mentioned on opposite pages. *Hamlet*, II, ii, 436; *Mer. of Ven.*, II, vii, 41. — Virgil's *Æneid*, iv, 367. — 104. — Does this passage show *whose* ghost, Duncan's or Banquo's, appeared?—**desert.** Why "to the desert"? Plenty of room, and no danger of interference? — 105. **If trembling I inhabit then.** "This is the great *cruz* of the play," says Rolfe. Commentators have suggested in place of *inhabit then*, the following: *inhibit then, inhabit here, inhibit thee, unknight me then, evade it then, exhibit then, evade it then, inherit then, avoid it then, flinch at it then, embar thee*, etc. Retaining the old text, White explains thus: "If then I am encompassed by trembling, and so, if I inhabit trembling." He cites "O thou, that *inhabitest* the praises of Israel," *Psalms*, xxii, 8. We may be allowed to suggest as follows: The "Hyrcan tiger" in Pliny (Virgil iv, 367, and *Hamlet*, II, ii, 436) is associated with the "Hyrcanian deserts" (mentioned in the *Merchant of Venice*, II, vii, 41). Shakespeare was doubtless familiar also with the magnificent passage in Isaiah, describing the destruction of Babylon in the adjacent region (*Isaiah* xiii, especially verses 20, 21), "It shall never be *inhabited*, neither shall it be dwelt in from generation to generation, neither shall the Arabian pitch tent there, neither shall the shepherds make their fold there. But wild *beasts* of the *desert* shall lie there," etc. The desert, uninhabited and uninhabitable, is thus suggested as a battle-ground for him. "Dare me to the desert with thy sword" — what is the natural antithesis? Why, to inhabit (some place) as a trembling coward! — *Paradise Lost*, vii, 162. — 106. **baby of a girl** = a doll [Walker]? infant of a very young mother, likely to be puny and weak [Clark and Wright]? female baby [Darmesteter]? a babyish girl [Hudson, suggestion of Prof. Howison]? — "With prodigious bravery, and an effort for self-possession that showed a power of will greater than he had ever had occasion to exert on the field of battle, he fronted the vision and addressed it as if it were real, approached it step by step until he finally faced it down." *White.* — 107. **mockery.** □ *Richard II*, IV, i, 259; *Henry V*, iv,

I am a man again.—Pray you, sit still.

Lady Macbeth. You have displac'd the mirth, broke the good meeting,
With most admir'd disorder.

Macbeth. Can such things be, 110
And overcome us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheeks, 115
When mine is blanch'd with fear.

Ross. What sights, my lord?

Lady Macbeth. I pray you, speak not; he grows worse and worse;
Question enrages him. At once, good night:
Stand not upon the order of your going,
But go at once.

Lennox. Good night; and better health 120
Attend his majesty.

Lady Macbeth. A kind good night to all!

[*Exeunt all but Macbeth and Lady Macbeth.*]

Macbeth. It will have blood, they say: blood will have blood:
Stones have been known to move and trees to speak;

prol. 53.—106. **a man.** *Manliness* is always the chief of virtues to him? Verify.—**still**=yet? quietly? or quietly?—109.—**displaced**=deranged [Clark and Wright]? banished [Schmidt]?—110. **admir'd**=admirable (spoken ironically) [Clarke]? worthy of wonder [Clark and Wright]? In *Richard III*, I, iv, 27, and in Milton's Epitaph on Shakes., *unvalued*=invaluable. The *-ed* is used for *-able*. Abbott, 375.—111. **overcome**=come over [Moberly]? spread over, overshadow [Clark and Wright]?—Spenser's *Faerie Que.*, III, vii, 4.—112. **strange**=a stranger or forgetful [Malone]? unable to comprehend [Rolfe]? surprised [Delius, and Moberly]? not knowing, unacquainted [Schmidt]?—113. **owe.** I, iv, 10; I, iii, 76.—116. **mine.** Referring to *ruby* [Jennens, Delius, Clark and Wright]? to *cheeks*?—"Shakes. did not always trouble himself to make his pronouns agree with their antecedents." Rolfe. Abbott, 247. White reads *cheek*; Hudson *are* blanch'd.—119. **Stand not**, etc.—Why?—See line 1 of the scene.—"We still say, 'do not stand on ceremony.'" Clark and Wright.—122. **It will.** What will? death of Duncan? Banquo's gory head? the unnamed deed? See *rebellious dead*, IV, i, 97.—Most editors change the comma after *blood* to a semicolon, and remove the colon after *say*. Wisely?—See note on "bloody," I, ii, 1.—See *Genesis*, ix, 5, 6, "Whoso sheddeth man's blood, by man shall his blood be shed."—123. **stones**—"rocking stones, by which the Druids tested guilt or innocence" [Paton]? Mr. Paton says one of these rocking stones was close to Glamis castle. — Lucan's *Pharsalia*, VI, 439. —

Augures and understood relations have

By magot-pies and choughs and rooks brought forth 125

The secret'st man of blood.—What is the night?

Lady Macbeth. Almost at odds with morning, which is which.

Macbeth. How say'st thou, that Macduff denies his person
At our great bidding?

Lady Macbeth. Did you send to him, sir?

Macbeth. I hear it by the way, but I will send: 130

"Probably Shakes. is here alluding to some story in which the stones covering the corpse of a murdered man were said to have moved of themselves, and so revealed the secret." *Clark and Wright.* — *trees*, etc. The commentators say this may allude to the story of Polydorus in Virgil, *Æneid*, iii, 22-68. But did the *tree* speak? See line 43 of the passage. Clark and Wright, Furness, and Darmesteter err in printing 599 as one of the Virgilian lines referred to. — 124. *augures*. So the folios. Most change to *augurs*. "In Florio's *Ital. Dict.*, 1611, *augure* is given as the equivalent both for *augurio*, soothsaying, and *auguro*, a soothsayer. In the edition of 1598, 'augure' is only given as the translation of *augurio*, and it is in this sense that it is used here." *Clark and Wright.* Moberly defines *augures*, *auguries*; so Darmesteter. Lat. *augurium*, *augury*. Max Muller makes the word from *avis*, bird, and *-gur*, telling, "*-gur* being connected with *garrere*, *garrulus*, and the sanscrit *gar* or *grī*, to shout."—For *augur*, Shakes. uses *augurer*. *Julius Cæsar*, II, i, 200; II, ii, 37. In Holland's *Pliny*, 1601, *augure* is used in the sense of *augur*. *Rolfe.*—**understood relations**=founded on relative limits [Moberly]? secret relations of things [Darmesteter]? "circumstantial evidence"? "*Relations* are the connection of effects with causes." *Johnson.*—125. **magot-pies**. This word is not quite so bad as it sounds! *Mag*, *Magot*, *Maggoty* (like *Madge*) are various forms of the name *Margaret*. French *Margot*, put for *Marguerite*, Lat. *margarita*, a pearl. **Pie** is Lat. *pica*; Fr. *pie*; a magpie. "It probably means 'chirper,' and is of imitative origin." *Skeat.* See note on "peep," I, v, 51. — **choughs** (pron. chuffs), bird of the crow family. A. S. *cēo*; Dutch *kaauw*, a chough, jackdaw; Dan. *kaa*. So named from *cawing*. *Skeat.* — *Tempest*, II, i, 261. — 126. **secret'st**. See *kind'st*, II, i, 24. *Abbott*, 473. — **What**. Peculiar meaning here? II, i, 1; *Abbott*, 253. — 127. **at odds**. Icel. *oddt*, a triangle. The notion of oddness arose from the triangle, which has *two* angles at the base, and an *odd* one at the vertex. Closely related to *oddr*, a point of a weapon. A. S. *ord*, a point of a sword. The sense of "strange" or "queer" seems to be a mere development from that of uneven. Icel. *standask* & *odda*, to stand at odds, be at odds, quarrel. *Skeat.* — 128. **How say'st thou** = what do you think of this circumstance [M. Mason]? what say you of the fact? — Here begins the "preparation for the next great passage in the story, which will be the main theme of the Fourth Act"? — **denies**. Lat. *de*, fully; *ne*, not; *atēre*, to say; *denegāre*. Old Fr. *denter*; Fr. *dénier*, to deny, refuse. *Skeat.* *Tempest*, I, ii, 80; *Mer. of Ven.*, III, iii, 26, 28. — 127. **sir**. "This word is an emphatic proof that she is wholly subjugated" [Maginn]? — **great bidding** = general invitation [Hudson] important command? — 130. **by the way** = in passing? apropos? incidentally? casually? — Did Macduff absent himself through distrust or dislike from the coronation? II, iv, 36! See III, vi,

There 's not a one of them but in his house
 I keep a servant fee'd. I will to-morrow,
 And betimes I will, to the weird sisters :
 More shall they speak, for now I am bent to know,
 By the worst means, the worst. For mine own good 135
 All causes shall give way : I am in blood
 Stepp'd in so far that, should I wade no more,
 Returning were as tedious as go o'er.
 Strange things I have in head that will to hand,
 Which must be acted ere they may be scann'd. 140

Lady Macbeth. You lack the season of all natures, sleep.

Macbeth. Come, we 'll to sleep. My strange and self-abuse

Is the initiate fear that wants hard use :

We are yet but young in deed.

[*Exeunt.*]

SCENE V. *A Heath.*

Thunder. Enter the three Witches, meeting HECATE.

First Witch. Why, how now, Hecate ! you look angrily.

40. — a one. Theobald changed *one* to *thane*; White, to *man*. White says nothing but Shakespeare's "own hand and seal could convince" him that Shakes. was guilty of saying, "There's not a one." But Ben. Jonson in *Every Man in His Humor*, III, ii, uses the phrase "ne'er a one"; so, too, Shakes. in *Timon of Athens*, V, i, 86, has "never a one". Abbott, 81. See IV, iii, 66, 101; V, viii, 74. — 136, 137. *in blood stepp'd in*. In repeated for clearness? or blunderingly? Abbott, 407. *Mid. N. Dr.*, III, ii, 47-49. — 138. *as go o'er*. "The Elizabethan authors objected to scarcely any ellipsis, provided the deficiency could be easily supplied from the context." Abbott, 382, 383, 384. — 140. *scanned* = scrutinized? Lat. *scandere*, to climb, to scan a verse; sanscrit *skand*, to spring, ascend; Fr. *scander*, to scan (verse). How arise the desired meaning fr. *√ SKAND*, to spring upward?—*Hamlet*, III, iii, 75; *Othello*, III, iii, 245. *may*=can? or the usual sense?—141. *season of all natures* = season which all natures require? that which gives a relish to all nature [Johnson]? that which keeps all natures fresh [Schmidt]?—Alas, he had murdered sleep! II, ii, 36. — 142. *self* is an adjective? Hence the use of *and*? See V, viii, 70. — *abuse*. II, i, 50. *Hamlet*, II, ii, 590. In *Tempest*, V, i, 112. Lat. *ab*, away, *amts*; *uti*, to use; *abuti*, to misuse; Fr. *abuser*; to *abuse* = to delude, deceive. So *abuse* is deception in *Henry V*, ii, chorus, 32. — 143. *initiate*. Lat. *in*, into; *tre*, to go; *intre*, to enter upon; *initiat*, incipient. — *hard use*. Proleptical? the use that makes hard? — 144. *in deed*. The folios have *indeed*. Theobald made the change. Well? — Note the admirable behavior of Lady Macbeth throughout this scene. Progress in the plot.

SCENE V.—1. *Hecate*. II, i, 52. A malicious friend, afflicted with insomnia, having cause to remember "Graymalkin," I, i, 8, and noticing the spelling *Hecat* of the first two folios, insists that we pronounce it *Hē-cat*! — "Shakes. has been censured for mixing Hecate up with

Hecate. Have I not reason, beldams as you are,
 Saucy and overbold? How did you dare
 To trade and traffic with Macbeth
 In riddles and affairs of death;
 And I, the mistress of your charms,
 The close contriver of all harms,
 Was never call'd to bear my part,
 Or show the glory of our art?
 And, which is worse, all you have done 10
 Hath been but for a wayward son,
 Spiteful and wrathful; who, as others do,
 Loves for his own ends, not for you.
 But make amends now: get you gone,
 And at the pit of Acheron 15
 Meet me i' the morning: thither he
 Will come to know his destiny.
 Your vessels and your spells provide,
 Your charms and every thing beside.
 I am for the air; this night I'll spend 20
 Unto a dismal and a fatal end:
 Great business must be wrought ere noon.

vulgar Scotch witches smelling of snuff and usquebaugh." *White*. Many instances of the blending of Gothic and Pagan fictions are recorded. See *Furness*. — **angrily**. From $\sqrt{\text{AGH}}$ and $\sqrt{\text{ANGH}}$ to choke; Gr. ἀγγειν, to strangle; Lat. *angor*, a strangling, bodily torture; *Icel. angr*, grief: -ly, A. S. *lice*, adv.; *lic*, adj. = like. — *Abbott*, 447. *King John*, IV, i, 82. — 2. **beldams**. Lat. *bella*, fair; *domina*, lady; Fr. *belle*, fair; *dame*, lady. Ironical? — *Beldam* is a doublet of *belladonna*! — The name *belladonna* (deadly nightshade) is due to the use of it by ladies to give expression to the eyes, the pupils of which it expands. *Skeat*. — 7. **close**. Gr. κλείω, I shut; Lat. *claudere*, to shut; *clausus*, being shut, shut in; Old Fr. *clos*, enclosed. V, i, 17; *Rom. and Jul.*, I, i, 141; *I Henry IV*, II, iii, 105, 106. — "In reality the harms come from the secret contriver, Hecate." *Delius*. — 13. **loves**. "There is no hint of his pretending love to the witches." *Clark and Wright*. This is one of the many supposed indications that this scene is spurious. But Morley says of this passage, "Thus far all crime has been to win and to secure some earthly gain; has had a motive with a touch in it of human reason. Macbeth has been made but a wayward son of the powers of darkness, loving evil for his own ends, not for itself; not for *you*, who are evil itself. For the complete perdition of the tempted soul, it must be dragged down to the lowest deep, till it do evil without hope of other gain than the satisfaction of a fiendish malice." — 15. **Acheron**. "Some foul tarn or gloomy pool in the neighborhood of Macbeth's castle." *Clarke*. "Any cave or pit communicating with the infernal regions." *Clark and Wright*. Gr. Ἀχέρων, Acherōn, a river of the nether world; fr. ὁ ἄχρα βέων, ho achea reōn, the stream of woe; "Sad Acheron, of sorrow black and deep," *Par. Lost*, ii, 578. — *Malone*

Upon the corner of the moon
 There hangs a vaporous drop profound;
 I'll catch it ere it come to ground;
 And that, distill'd by magic sleights,
 Shall raise such artificial sprites
 As by the strength of their illusion
 Shall draw him on to his confusion.
 He shall spurn fate, scorn death, and bear
 His hopes 'bove wisdom, grace, and fear:
 And you all know security
 Is mortals' chiefest enemy.

[*Music and a song within: "Come away, come away," etc.*
 Hark! I am called; my little spirit, see,
 Sits in a foggy cloud, and stays for me. [*Exit.*

First Witch. Come, let's make haste; she'll soon be
 back again. [*Exeunt.*

SCENE VI. *Forres. The Palace.*

Enter LENNOX and another Lord.

Lennox. My former speeches have but hit your thoughts,

fancies that Shakes. was led by Scripture to make his witches assemble at Acheron [Ekron?]. See 2 *Kings*, i, 2, 3, 6, — 23. **corner of the moon.** See Milton's *Comus*, 1016, 1017. — 24. **profound** = full of secret power [Moberly]? having deep or hidden qualities [Johnson]? deep, and therefore ready to fall [Clark and Wright]? brought from the depths of the moon [Meiklejohn]? Lat. *pro*, forward, downward, far, deep; *fundus*, the ground, bottom; *profundus*, deep. *Skeat.* The position of a noun between two adjectives, as of *drop* between the two epithets, is a favorite one with Milton. Poetic or rhetorical effect of it? — **vaporous drop.** Is it the same as the *vtus lunäre* of Lucan, *Pharsalia*, vi, 506, 669, a foam fabled to have been shed by the moon on particular herbs, at once the effect and the cause of enchantment? — 26. **sleights.** *Icel.* *slaegdh*, slyness, cunning; fr. *slaegr*, sly; Swed. *slog*, handy, expert; whence sly. *Skeat.* "*Sleight* is the noun from *sly*, as *drought* is from *dry*." Note the phrase "sleight of hand." — 27. **artificial** = artful? produced by art? *Mid. Night's Dr.*, III, ii, 203. — **sprites.** II, iii, 60; IV, i, 127. — 29. **confusion.** II, iii, 47. — 31. **'bove.** For prefixes dropped in Shakes., see *Abbott*, 460. — 32. **security.** Lat. *se-*, free from; *cura*, care; *securitas*, freedom from care; carelessness. — "At the outset it had been the suggestion of security that resolved Macbeth's doubt, when he first shrunk from the murder of Duncan." *Morley.* — The critics quote from John Webster's *Duchess of Malfi*, V, ii, "security some men call the suburbs of hell." — 33. **song.** See *post.* — Many commentators regard this scene as spurious. Is it at all needed in the plot? Is it like Shakespeare's work? — Of the two closing scenes of this Act, Moberly says that they have "touches of artistic preparation for the end."

SCENE VI. — 1. **hit** = coincided with? stirred up? been intended to

Which can interpret farther : only I say
 Things have been strangely borne. The gracious Duncan
 Was pitied of Macbeth :—narry, he was dead ;
 And the right-vaillant Banquo walk'd too late ; 5
 Whom, you may say, if 't please you, Fleance kill'd,
 For Fleance fled : men must not walk too late.
 Who cannot want the thought, how monstrous
 It was for Malcolm and for Donalbain
 To kill their gracious father ? damned fact ! 10
 How it did grieve Macbeth ! did he not straight
 In pious rage the two delinquents tear,
 That were the slaves of drink and thralls of sleep ?
 Was not that nobly done ? Ay, and wisely too ;
 For 't would have anger'd any heart alive 15
 To hear the men deny 't. So that, I say,
 He has borne all things well : and I do think

stir up [Moberly] ? — 2. **only** as in III, iv, 98 ? — 3. **borne** = managed, carried on ? tolerated ? See line 17 below. — 4. **of**. This word means from, out of, off, in consequence of, with, at, in, by, as regards, about, on, during, etc. Which here ? *Abbott*, 170. — **Marry**. By Mary ! — “Has the force of *indeed, forsooth, to be sure*.” *Hudson*. — Said to be “here equivalent to a monosyl.” But is it ? *Abbott*, 463 ; I, ii, 5, 7, 20. — 8. **want**, etc. There has been great controversy over this line, and many emendations have been proposed. The most plausible change is to remove the stop after “late” at the end of line 7, and the question-mark after “father” in line 10, and interpret thus : “Men, who cannot help thinking how monstrous it was for the princes to kill their father, must avoid night walking.” The sense apparently requires to express irony, “Who *can* want,” etc., meaning “who can help thinking,” etc. Clark and Wright say as follows : “The sentence, if analyzed, expresses exactly the converse of that which is its obvious meaning. This construction arises from a confusion of thought common enough when a negative is expressed or implied, and is so frequent in Greek writers as to be almost sanctioned by usage.” — “Who cannot want” = “Who cannot not have” ; where the double negative, as is often the case in Shakespeare, and very often in early English and in the Greek writers, but strengthened the negation ? See I, iv, 30, 31. *Richard III*, I, iii, 90, has, “you may *deny* that you were *not* the cause,” the evident meaning being, “You may deny that you *were* the cause.” *Abbott*, 406. The rule in Greek is that when a negative is followed by a compound negative, the negation is strengthened ; as, *ἀνευ τούτου οὐδὲς ὑμῶν οὐδέποτε γένοιτο ἂν ἄξιος οὐδενός* = without this, no one of you would ever (lit. never) be worth anything (lit. nothing). — If we must make any change, perhaps *now* for *not* would be best. — **monstrous**. Trisyl. ? *Abbott*, 477. — 10. **fact** occurs in Shakes, 14 times, and always in a bad sense. *Rolfe*, *Delius*, *Schmidt*. — 13. **thralls**. Icel. *thraell*, Dan. *træl*. Swed. *träl*, a thrall, serf, slave ; A. S. *thraegtan*, to run ; *thrag*, *thra*, a running, course ; cognate with Gr. *τρέχειν*, *trechein*, to run ; *τροχός*, *trochos*, a course. A *thrall*, then, is a runner, one who runs on errands of a servant. Not derived, as Richardson and Trench would have it, from

That had he Duncan's sons under his key—
 As, and 't please heaven, he shall not—they should find
 What 't were to kill a father ; so should Fleance. 20
 But, peace ! for from broad words, and 'cause he fail'd
 His presence at the tyrant's feast, I hear
 Macduff lives in disgrace. Sir, can you tell
 Where he bestows himself ?

Lord. The son of Duncan,
 From whom this tyrant holds the due of birth, 25
 Lives in the English court, and is receiv'd
 Of the most pious Edward with such grace
 That the malevolence of fortune nothing
 Takes from his high respect. Thither Macduff
 Is gone to pray the holy king, upon his aid 30
 To wake Northumberland and warlike Siward ;
 That by the help of these, with Him above
 To ratify the work, we may again
 Give to our tables meat, sleep to our nights,
 Free from our feasts and banquets bloody knives, 35
 Do faithful homage and receive free honors ;
 All which we pine for now. And this report
 Hath so exasperate their king that he
 Prepares for some attempt of war.

Lennox.

Sent he to Macduff ?

from A. S. *thyrtian*, to bore, drill. *Skcat.* "Shakes. uses the noun 6 times, and always in this sense, except in P. P." *Rolfe.* -- 19. and 't please heaven. So the folios, but most editors change *and* to *an*. "The true explanation (of *and* with the subjunctive) appears to be that the hypothesis, the *if*, is expressed not by the *and*, but by the subjunctive, and that and merely means *with the addition of, plus.*" *Abbott*, 101, 102, 103. — 21. from broad = because of bold? *Henry VIII*, I, i, 125; *Hamlet*, II, ii, 538; III, iv, 2. — failed. Transitive as in III, i, 27; *Lear*, II, iv, 136? — 24. bestows. III, i, 29. — son. The folios have the plural. — 25. tyrant = usurper? Like the Gr. *τύραννος*, *turannos*, which first meant an absolute ruler, and afterwards a tyrant. 3 *Henry VI*, III, iii, 69; *Macbeth*, IV, iii, 67. — Edward, the Confessor. Why called pious? — of. Line 4. — 30. Scan. Upon his shortened to upon's? *Abbott*, 498. — upon = for the purpose of [Rolf]? "in" or "to"? [Clark and Wright]? — 35. free = remove [Schmidt]? So in Epilogue to *Tempest*, line 18, prayer "frees [removes] all faults". — Hudson changes *free* to *keep*. — 36. free = either freely bestowed, or without slavery [Johnson]? such as freemen receive from a lawful king [Clark and Wright]? — 38. exasperate. In verbs in which the infinitive ends in -t, -ed is often omitted in the past indicative for euphony. Some verbs ending in -te, -t, and -d, on account of their already resembling participles in their terminations, do not add -ed in the participle. The same rule, naturally dictated by euphony, is found in early English. *Abbott*, 341,

Lord. He did : and with an absolute "Sir, not I," 40
The cloudy messenger turns me his back,
And hums, as who should say "You 'll rue the time
That clogs me with this answer."

Lennox. And that well might
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accurs'd !

Lord. I 'll send my prayers with him !
[*Exeunt.*]

342. — **their.** Macduff's and Malcolm's? — Most editors change *their* to *the*. Is it necessary? — *The* king might be construed to mean Edward? — 41. **cloudy** = forboding [Delius]? frowning [Rolfe]? gloomy, sullen [Clark and Wright]? 1 *Henry IV*, III, ii, 83. — **me.** "*Me, thee, him,* etc., are often used, in virtue of their representing the old dative, where we should use *for me, by me,*" etc. *Abbott*, 220. "*Me* here is a kind of enclitic adding vivacity to the description." *Clark and Wright*. — 42. **who** = any one [*Abbott*, 257]? So *Mer. of Venice*, I, ii, 39, 40, "as who should say, 'an you will not have me, choose.'" — 48, 49. **suffering country under** = country suffering under? As to transposition of adjectival phrases, see *Abbott*, 419a. But is there really any transposition here? — Is this scene of any value in itself? Is it valuable as a preparation for the next Act?

ACT IV.

SCENE I. *A Cavern. In the Middle, a Boiling Cauldron.*
Thunder. Enter the three Witches.

First Witch. Thrice the brinded cat hath mew'd.

Second Witch. Thrice, and once the hedge-pig whin'd.

Third Witch. Harpier cries,—'t is time, 't is time.

First Witch. Round about the cauldron go ;

ACT IV. SCENE I. — "The rich vocabulary, prodigal fancy and terse diction, displayed in IV, i, 1-38, show the hand of a master, and make us hesitate in ascribing the passage to any one but the master himself. There is, however, a conspicuous falling off in lines 39-47, after the entrance of Hecate." *Clark and Wright.* Verify! — The familiar spirits open the seance. How was it in I, i? — Mr. Fleay believes that these caldron witches are creations of Shakespeare, but wholly distinct from the "weird sisters" of I, iii. — 1. **brinded.** Icel. *brandr*, a brand, flame, fire-brand; *brönd*, brindled; *brenna*, to burn. Thus *brinded* is little more than another form of *branded*; *brindled*, being an extended quasi-dimin. form. *Skeat. Par. Lost*, vii, 466; *Comus*, 443. — cat. Was it "Graymalkin"? I, i, 9. — **mewed.** Was it to give the witches a signal? — 2. **Thrice.** The folios put comma after thrice; most editors omit it. The better? Virgil, in *Eclogue*, viii, 75, speaking of incantations and magic, says, *numero deus impare gaudet*, a god (i. e. the gods) delights in an *odd* number. — **the hedge pig** "is nocturnal in its habits, weird in its movements; plants wither where it works, for it cuts off their roots. Fairies of one class were supposed to assume its form. *Urchtin* came to mean *jatry*, without reference to its hedge-hog shape; hence, because fairies are little and mischievous, it came to be applied to a child." *Krauth.* "From its solitariness, the ugliness of its appearance, and from a popular opinion that it sucked or poisoned the udders of cows, it was adopted into the demonologic system, and its shape was sometimes supposed to be assumed by mischievous elves." *Warton.* See *Comus*, 845, 846. **whined.** A signal? — 3. **Harpier.** Fleay in *Shakespeareana*, Dec., 1883, says, "It appears that the familiars are, 1, cat (Graymalkin); 2, toad (Paddock); 3, hedge-pig; 4, Harpier. In Hamlet we find the cat, toad, and bat enumerated together. Query. Is Harpier the bat? A harpie with long claws, bear's ears, human face, bird's body, must have been very bat-like, and bats in Shakespeare's time were reckoned among birds. Of course all *succubi* must be sucking animals or reputed such. There is a bat now called 'Harpie of the Moluccas,' on account of its appearance." — Gr. *ἀρπυιαί*, harpυiai, spoilers, snatchers; *ἁρπάξω*, harpázō, I seize. Virgil's harpies are foul monsters, half woman and half bird; *Æneid* iii, 212, etc. Homer makes them personified storm-winds that

- In the poison'd entrails throw. 5
 Toad, that under cold stone
 Days and nights has thirty-one
 Swelter'd venom sleeping got,
 Boil thou first i' the charmed pot.
All. Double, double toil and trouble; 10
 Fire burn and cauldron bubble.
Second Witch. Fillet of a fenny snake,
 In the cauldron boil and bake;
 Eye of newt and toe of frog,
 Wool of bat and tongue of dog, 15
 Adder's fork and blind-worm's sting,
 Lizard's leg and howlet's wing,
 For a charm of powerful trouble,
 Like a hell-broth boil and bubble.
All. Double, double toil and trouble; 20

carry off those who mysteriously disappear. — "Probably some animal thus designated by the witch because of the resemblance of its cry to the sound of a harp-string!" *Gutzot*. — 't is time. The exclamation of the witch? of Harpier? — 5. *throw*. In devising loathsome ingredients for witches' messes, *Lucan*, *Pharsalia*, vi, 667-681, perhaps excels. *Clark and Wright*. — 6. *toad*, etc. The line seems to lack a syl. Some change *cold* to *coldest*; others supply *the before cold*; and many make a disyl. of *cold*, as if prolonged with a shiver! — Is the toad addressed? — 8. *sweltered* = caused to exude by heat [*Skeat*]! *sultry* and *sweltry* are the same word. Mid. Eng. *swelten*, to die; swoon away; A. S. *sweltan*; Icel., *svelta*, to die; all from Teut. base *swalt*, to die, fr. *swal*, to swell. There seems to have been some confusion with the Teut. base *swal*, to glow, be hot; from which the Eng. word has undoubtedly received its present sense? this appears in A. S. *swelan*, to burn; *swól*, heat, etc. *Skeat*. The fiery activity of the venom is hinted by its overcoming the coldness of the stone; and so, if we must change the line, we should prefer to read *coldest*. — *venom*. Shakes. often alludes to the toad as poisonous. Hunter quotes Davy as showing that the belief is well grounded, "the poison lying diffused over the body immediately under the skin." *As You Like It*, II, i, 13; *Richard III*, I, ii, 149. — 10. *toil*. Personification? or —? — Note the alliteration in the passage. — The verse of four accents rarely used in Shakes., except by witches or other extraordinary beings. *Abbott*, 504. — 12. *Fillet* = hood, head-dress? band-like skin? The cast-off skin of a snake is strikingly like a ribbon! — Lat. *Alum*, thread; Fr. *fil*, dim. of *fil*, a thread. — 14. *newt*. A. S. *efeta*; cf. river; Sanscrit *ap*, water; Provin. Eng. *eft*, water-animal. The *n* is borrowed from the article *an*. The boys in New England call the lizard *čv-et*, *čf-et*, or *eft*. — 16. *blind-worm* = slow-worm? It is about a foot long. Its eyes were so small that it was supposed to have none. — 17. *howlet's*. From *ul*, to hoot, howl, screech; A. S. *ule*; Dutch *uil*; Icel. *ugla*; Ger. *eule*; Lat. *ulula*; owl; Gr. *ὄλαω*, I howl, bark. The word is imitative, from the same root as *howl*; -et is dimin. — In spelling the *h* is commonly dropped. Is it commonly sounded by *h* in En

Fire burn and cauldron bubble.

Third Witch. Scale of dragon, tooth of wolf,
Witches' mummy ; maw and gulf

Of the ravin'd salt-sea shark,

Root of hemlock digg'd i' the dark,

25

Liver of blaspheming Jew,

Gall of goat, and slips of yew

Sliver'd in the moon's eclipse,

Nose of Turk and Tartar's lips,

Finger of birth-strangled babe

30

Ditch-deliver'd by a drab,

Make the gruel thick and slab :

Add thereto a tiger's chaudron,

For the ingredience of our cauldron.

All. Double, double toil and trouble ;

35

Fire burn and cauldron bubble.

Second Witch. Cool it with a baboon's blood,
Then the charm is firm and good.

Enter HECATE.

Hecate. O, well done ! I commend your pains ;

And every one shall share i' the gains .

40

And now about the cauldron sing,

gland!—22. *mummy.* *Othello*, III, iv, 78. On account of the aromatic substance mixed or adhering, Egyptian mummy in bits, or as powder, was valued as a part of the old *materia medica*. "The Egyptian mummies which Cambyse spared, avarice now consumeth. Mummy is become merchandise: Mizraim cures wounds, and Pharaoh is sold for balsams!" *Sir Thomas Brown* (1605-1682).—*maw.* III, iv, 78.—*gulf.* French *golfe*, a gulf, whirlpool; a swallowng eddy; Late Gr. κόλφος, kolpos; Gr. κόλπος, kolpos, bosom, lap, deep hollow, bay. Perhaps *gulp* is a mere variant of *gulph* or *gulf*. *Skeat.*—24. *ravin'd*=ravenous [Moberly]? ravenous [Malone]? glutted with prey [Steevens]? II, iv, 28. *Abbott*, 374.—25. *digg'd.* The invariable form in *Shakes.* and *Milton*, and *King James's Bible.*—26. *liver.* "Whence comes his bile and spitefulness." *Moberly.*—27. *yew.* Reckoned poisonous. *Douce.*—28. *sliver'd.* A. S. *slifan*, to cleave; *slitan*, to slit; Prov. Eng. *slive*, to cut or slice off; a slice, or slip. — *eclipse*, a time unlucky for ordinary mortals, most fortunate for dealers in the black art! *Shakespeare's* 107th Sonnet; *Milton's Lycidas*, 100, 101. *Par. Lost*, i, 597.—32. *slab*=thick, viscous, glutinous?—Irish *slab*, Gael. *slath*, mire, mud; Icel. *slappa*, slime, akin to *stop*, *slaver*, *slabber*. *Skeat.*—33. *chaudron.* Ger. *ka'daunen*, tripe, entrails. This seems to have been the omentum. *White.*—34. *ingredience.* I, vii, 11.—37. *baboon's.* *Abbott*, 490, 492, gives list of words accented nearer the end and others nearer the beginning than now. How is it with this word?—38. The stage direction in the folios is "Enter Hecat, and the other three witches." Who are the other three witches? Should the direction be retained? Are *etc*

Like elves and fairies in a ring,
Enchanting all that you put in.

[*Music and a song* : "Black spirits," etc.

Second Witch. By the pricking of my thumbs,
Something wicked this way comes.

45

Open locks,
Whoever knocks !

Enter MACBETH.

Macbeth. How now, you secret, black, and midnight
hags !

What is 't you do ?

All. A deed without a name.

Macbeth. I conjure you, by that which you profess, 50
Howe'er you come to know it, answer me :

Though you untie the winds and let them fight

Against the churches ; though the yesty waves

Confound and swallow navigation up ;

Though bladed corn be lodg'd and trees blown down ; 55

witches needed in the dance?—43. The stage direction is from Folio 1. The song, found in *The Witch* of Middleton (died in 1627) begins

Come away, come away,
Hecate, Hecate, come away !
I come, I come, I come, I come,
With all the speed I may.

See post.—44. *pricking*, etc. "The superstition still lives which regards pricking sensations in the thumbs, burnings in the ear, etc., as omens." *Masterpieces*, p. 154. Upton quotes from Plautus (*Miles Gloriosus*), *ita dorsus totus prurit*, etc., to illustrate.—50. *conjure* (Shakes. commonly, but not always, accents the first syl.), *adjure*? excite by magic, or summon up by enchantment? — Accentuation and pronunciation at the present day?—Lat. *con*, together, *jurāre*, to swear; *conjurāre*, to swear together, combine by oath, conspire; Mid. Eng. *conjure*. to implore solemnly; Fr. *conjur*, to adjure; also to exorcise a spirit. *Conjure*, to juggle is the same word, and refers to the invocation of spirits *Skeat*.—52. *untie the winds*, etc. — See note on *wind*, I, iii, 11. So "They loosed the wallet, and all the winds brake forth." *Odyssey*, x, 47.—Mrs. Henry Pott in an interesting way points out remarkable resemblances between this passage and Lord Bacon's language in his *Studies of the History of the Winds*. See *Shakespeareana*, December, 1884.—Any allusion to the myth of Æolus and the winds? See, as to similarities of thought or expression between Shakespeare and Bacon, the explanation by the present editor in the *Overland Monthly* (California) for September, 1886, in his review of White's *Studies in Shakespeare*, and O'Connor's *Hamlet's Note Book*, pp. 331, 332, 333. — 53. *churches*, etc. Why against these?—*yeasty*. *γᾱς*, to foam, ferment; A. S. *giæt*; Icel. *fast*; Ger. *gäset*, yeast; Gr. *ζεῖον*, to boil, seethe; *ζεστός*, zesty, fervent.—*Hamlet*, V, ii, 182. — 55. *bladed*—in the blade. "Ovid ascribes that they can raise and suppress lightning and thunder, rain, and hail,

Though castles topple on their warders' heads;
 Though palaces and pyramids do slope
 Their heads to their foundations; though the treasure
 Of nature's germens tumble all together,
 Even till destruction sicken; answer me 60
 To what I ask you.

First Witch. Speak.

Second Witch. Demand.

Third Witch. We 'll answer.

First Witch. Say, if thou 'dst rather hear it from our
 mouths,
 Or from our masters'.

Macbeth. Call 'em; let me see 'em.

First Witch. Pour in sow's blood, that hath eaten 65
 Her nine farrow; grease that 's sweaten
 From the murderer's gibbet throw
 Into the flame.

All. Come, high or low;
 Thysself and office deftly show!

Thunder. *First Apparition: an armed Head.*

Macbeth. Tell me, thou unknown power,—

First Witch. He knows thy thought:

cloud and winds, tempests and earthquakes. Others do write that they can pull down the moon and stars; some that they can transfer corn in the blade from one place to another." Scot's *Discovery of Witchcraft*, (1584), Book 1, chap. iv. — *lodg'd* = beaten down so as to stay? *Fr. loge*, a lodge; Low Lat. *laubia*, a lodge, a porch; Old High Ger. *laubja*, a hut of leaves; French *loger*, to lodge, lie, sojourn. *Brachet*, and *Skeat*. — 57. *slop*. A. S. *slipan*, to slip, glide, pass away; *sleopan* or *shepan* (past tense *sleap*, p.p. *slopen*) to slip; akin to Icel. *sleppa*, to let slip. — Nowhere else in Shakes. — 59. *germens* = germs, seeds! — Lat. *germen*, a sprout, shoot; *Fr. germe*, a young shoot, sprout. From *√ KAR*, to move about. Sanscrit *char*, to move, to live, to act. The folios read *germaine* or *germain*. Halliwell prints *german*, meaning kindred, and Elwin strongly concurs. With some misgivings, we adopt the usual emendation in consideration of *Lear* III, ii, 8, "Crack nature's moulds, all germens spill at once That make ingrateful man"; also of *Winter's Tale*, IV, iv, 467, 468. — 60. *sicken* = make sick? grow sick? be surfeited? — 63. *masters*. Some put a question mark after *masters*. Is it proper? Others make *masters* possessive? Rightly? — 65. *farrow*. A. S. *feah*; Old High Ger. *farah*; akin to Lat. *porcus*, a pig; Dan. *fare*, to farrow, produce a litter of pigs. *Skeat*. "If a sowe eat her pigges, let hyr be stoned to death and buried." Law of Kenneth II, of Scotland, quoted by Holinshed, 1577. It is not very uncommon for a sow to eat her newly-born young. Such a case occurred about ten years ago in our native town. — *sweaten*. So foughten, *Henry V*, IV, vi, 18; *strucken*, *Julius Cæsar*, II. ii. 114; III, i, 210. *Abbott*, 344. — 68. — "These apparitions

Hear his speech, but say thou nought. 70

First Apparition. Macbeth! Macbeth! Macbeth! beware
Macduff;

Beware the thane of Fife. Dismiss me: enough.

[*Descends.*]

Macbeth. Whate'er thou art, for thy good caution, thanks;
Thou hast harp'd my fear aright: but one word more,—

First Witch. He will not be commanded; here's an-
other, 75

More potent than the first.

Thunder. Second Apparition: a bloody Child.

Second Apparition. Macbeth! Macbeth! Macbeth!

Macbeth. Had I three ears, I'd hear thee.

Second Apparition. Be bloody, bold, and resolute; laugh
to scorn

The power of man, for none of woman born 80

Shall harm Macbeth.

[*Descends.*]

Macbeth. Then live, Macduff: what need I fear of thee?
But yet I'll make assurance double sure,
And take a bond of fate: thou shalt not live;

tions, 'the working of Satan, with all power and signs and *lyt* : : : :
ders' (2 *Thessalonians*, ii, 9), but raise Macbeth's hopes to destroy him,
'keep the word of promise to the ear, and break it to the hope'; for
they are really but signs of his own fall."—"The *armed head* represents
Macbeth's head cut off by Macduff, V, viii, 53, 54; the *bloody child* rep-
resents Macduff, V, viii, 15; the *child crowned, with a tree in his hand*,
Malcolm, V, iv, 4."—"The *armed head* was probably a reminiscence of
the 'brazen head' supposed to be made by Roger Bacon, which could
'read a lecture of philosophy.'" Greene, *Friar Bacon*, II, 25. — 70. *say*
thou nought. Silence necessary in incantations? — 74. *harp'd* =
struck the key-note of [Clark and Wright]? sounded forth as from a
harp?—76. *more potent.* Why *more potent*?—78. *three.* Why *three*?
"It is possible to pronounce the emphatic word *three* in such a tone as to
indicate that 'since he has but *two* ears he cannot hear.'" "Whately says
this to illustrate the imperfection of any system of marks or signs, for
indicating tones in elocution. But the "circumflex" on *three* exactly in-
dicates the wrong delivery; as the simple falling slide does the right?
—80. *of woman born.* A similar prediction is found in the case of
mythical heroes of other nations; so too the story of the moving grove,
line 93. See *Rolfe*, pp. 231, 232.—84. *take a bond of fate*=bind fate
itself to my cause [Hudson]? put it out of fate's power to break the
promise [Clark and Wright]?—III, ii, 49.—"Referring not to a single
but to a conditional bond, under, or by virtue of which, when forfeited,
double the principal sum was recoverable." *Rushton* (1870). *Is this*

That I may tell pale-hearted fear it lies, 85
And sleep in spite of thunder.

*Thunder. Third Apparition: a Child crowned, with a tree
in his hand.*

What is this,

That rises like the issue of a king,
And wears upon his baby brow the round
And top of sovereignty?

All. Listen, but speak not to 't.

Third Apparition. Be lion-mettled, proud, and take no
care

Who chafes, who frets, or where conspirers are: 91
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him. [*Descends.*]

Macbeth. That will never be:

Who can impress the forest, bid the tree 95
Unfix his earth-bound root? Sweet bodements! good!
Rebellious dead, rise never, till the wood

the proper explanation of "make assurance double sure"? — 85. **pale-hearted.** II, ii, 65; V, iii, 16. — 88. **round.** I, v, 26. — 89. **top** = the ornament that rises above the crown [Johnson]? the summit of ambitious hopes [White]? — **the round and top of sovereignty**, a stately periphrasis, suggested by, rather than descriptive of, a closed crown, and including in its poetic vagueness much more than the mere symbol of royalty [Clark and Wright]? For *top*, see similar expressions in *Tempest*, III, i, 38; 2 *Henry VI*, I, ii, 49; *Measure for Measure*, II, ii, 76. — 92. Grimm's *Popular Tales*, i, 148; ii, 91. Line 80, above. — "Whoever wishes to give himself the appearance of having a thousand men or horse round him, let him have a year-old willow-bough cut off at a single stroke, with certain conjurations, repetition of barbarous words, and rude characters." John Weyer, *De Praestigiis* (1586). — 93. **Birnam** village is a suburb of Dunkeld, about 15 miles N. N. W. of Perth. The wood covered Birnam hill, 1580 feet above the sea-level. Twelve miles E. S. E. lay Dunsinane (now Dunsinnan) Hill, seven miles N. E. of Perth. On the top of the latter hill are ruins of an old fortress with ramparts and fosse, popularly called Macbeth's Castle. — **Accent of Dunsinane?** V, ii, 12; iii, 60, 61, etc. — 95. **impress** = enlist? force into military service? leave an imprint upon? make an impression upon? — *Hamlet*, I, i, 75; *Richard II*, III, ii, 58; 1 *Henry IV*, I, i, 21. — **bodements.** A. S. *hod*, a message; *bodian*, to announce; Eng. *de*, to foreshow, announce; *-ment*, Lat. *-men*, or *-mentum*, act, means, result? — 97. **Rebellious dead.** So the folios. Most editors follow Leobald in substituting *Rebellion's head*, and with Clark and Wright they claim that the phrase "is suggested to Macbeth by the apparition of the armed head, which he misinterprets." But what evidence have they that Macbeth misinterprets? The head was friendly, not "rebel."

Of Birnam rise, and our high-plac'd Macbeth
 Shall live the lease of nature, pay his breath
 To time and mortal custom. Yet my heart
 Throbs to know one thing : tell me,—if your art
 Can tell so much,—shall Banquo's issue ever
 Reign in this kingdom ?

106

All.

Seek to know no more.

Macbeth. I will be satisfied : deny me this,
 And an eternal curse fall on you ! Let me know—
 Why sinks that cauldron ? and what noise is this ?

105

[*Hautboys.*

lions" but the opposite, and he thanks it for its "good caution"! As Halliwell remarks, "Macbeth was firmly impressed with the belief that none of woman born could prevent his living 'the lease of nature.'" Confiding in the literal truth of this prophecy, his fears were concentrated on the probable reappearance of the dead, alluding more especially to the ghost of Banquo; and these fears were then conquered by the apparent impossibility of the movement of Birnam wood to Dunsinane. The first prophecy relieves him from the fear of mortals; the second, from the fear of the dead." Thus far Halliwell. To this we may add that Macbeth thought he had good reason to fear the dead Banquo. The "gory locks" shaken at the king were not forgotten. *Rebellious dead, rise never*, etc. Yes, the rebellious dead Banquo had risen twice with twenty mortal murders on his crown, III, iv, 80, 81, and Macbeth recognized the intent and probable power of the dead in so rising to *push us from our stools!* This, too, was not a single utterance of Macbeth, but again and again had he expressed his fear that the rebellious dead Banquo would rise again; so that his wife repeatedly tried in vain to reassure him. "I tell you once again, Banquo's buried: he cannot come out on 's grave"! V, i, 59, 60. It is said that the reading *Rebellion's head*, or *Rebellious head*, meaning a body of insurgents making head against Macbeth, "yields a simpler meaning." Possibly it does, though it requires some explanation; but does not the reading of the folios give a more consistent and more truly dramatic interpretation? There had been no rebellion yet, nor had any been threatened, other than that implied by the horrible phantom shaking its blood-boltered locks; but the dreadful shape that the very night before had blanched his face and made his firm nerves tremble, must have haunted him every instant. There is no need of changing *dead* to *head*; but if we do so change it, let us believe that the *head* is that of the murdered but still living Banquo.—98. *our high-placed Macbeth.* For Macbeth to speak thus of himself in the third person is a little unusual, but not very remarkable. The usurping Claudius so speaks in *Hamlet*, I, ii, 44, and Hamlet himself in *Hamlet*, V, ii, 221-228. Similar is the usage in *Julius Cæsar*, IV, iii, 79, 94, and *passim*.—"So a Greek master called himself *αυτος*, *autos*, himself, in addressing his slave, and the driver of Italian galleys was called the 'nostromo' (literally 'our man')." *Moberty*. Mr. Fleay believes lines 95 to 100, from "mid the tree" to "mortal custom" inclusive, to be an interpolation, probably by Middleton. Hudson concurs, and prints them in Italics. Do they seem Shakespearian?—99. *lease of nature*=lease for term of life [Rushton]? III, ii, 38, 49; II, ii, 7. —106. *noise*=discordant sound!

First Witch. Show !

Second Witch. Show !

Third Witch. Show !

All. Show his eyes, and grieve his heart ; 110
Come like shadows, so depart !

A show of eight Kings and BANQUO ; last with a glass in his hand.

Macbeth. Thou art too like the spirit of Banquo ; down !
Thy crown does sear mine eyeballs.—And thy hair,
Thou other gold-bound brow, is like the first.—
A third is like the former.—Filthy hags ! 115
Why do you show me this ?—A fourth !—Start, eyes !—
What, will the line stretch out to the crack of doom ?—
Another yet !—A seventh !—I'll see no more :—
And yet the eighth appears, who bears a glass
Which shows me many more ; and some I see 120
That twofold balls and treble scepters carry :

music? Milton uses the word of the music of the heavenly host at Bethlehem, *Hymn on the Nativ.*, 97; *Tempest*, III, ii, 130; Spenser, *Faerie Q.*, I, xii, 39, speaks of a "heavenly noise." Query, was the *music* of our fathers so bad that it finally gave the word its unfavorable sense? or did that sense grow by sympathetic contagion out of the nasal *nauseous* sound of the word?—110. **Show his eyes**, etc. From *1 Samuel*, ii, 33, "to consume thine eyes and to grieve thine heart; and all the increase of thine house shall die in the flower of their age."—**Hautboys**. See I, vii, stage direction.—111. We retain the stage direction of the folios, merely changing the punctuation, to make the statement better accord with line 119. Nearly every commentator inserts something different.—**show**—"dumb show" or pantomime [Delius]?—Robert II, grandson of Robert Bruce, was the first Stuart king (1371) and descended from Banquo? Robert III and the six Jameses make up the eight kings, Mary Stuart not being included.—112. **Banquo**. "Banquo first and last; eight of them being between Banquo blood-boltered and Banquo crowned." *Wetss.*—**sear** = wither? scorch? dry up? V, iii, 23.—113. **hair**. The hair of the "spirit of Banquo," III, iv, 51, especially attracted Macbeth's notice, (so in line 123); as well it might (III, iv, 27, 81). Besides he is looking for the crown on each head. Johnson changed the word to *air*. Judiciously? *Winter's Tale*, V, i, 127.—116. **start**. from your sockets [Clark and Wright]? start from such a sight [Delius]?—*Hamlet*, I, v, 17.—117. **crack of doom** = thunder-peal announcing the Last Judgment [Clark and Wright]? dissolution of nature [Stevens]? *Tempest*, I, ii, 203; *Macbeth*, I, ii, 37. *1 The-salon.*, iv, 16; Milton, *Nativity*, st. xvi.—119. **glass**. So *Measure for Measure*, II, ii, 95. The magic mirror plays an important part in Green's drama of Friar Bacon; also in Spenser's *Faerie Q.*, III, ii, st. xviii, et seq., and the *Squire's Tale* in Chaucer. — 121. **twofold balls** = those of the English and Scottish regalias [Moberly]? referring to the double coronation of James, at Scone and Westminster [Clark and Wright]!

Horrible sight!—Now I see 't is true ;
 For the blood-bolter'd Banquo smiles upon me,
 And points at them for his.— [*Apparitions vanish.*
 What, is this so ?

First Witch. Ay, sir, all this is so ; but why 125
 Stands Macbeth thus amazedly ?
 Come, sisters, cheer we up his sprights,
 And show the best of our delights :
 I'll charm the air to give a sound,
 While you perform your antic round, 180
 That this great king may kindly say,
 Our duties did his welcome pay.

[*Music. The Witches dance, and then vanish, with Hecate.*

Macbeth. Where are they ? Gone ? Let this pernicious
 hour
 Stand aye accursed in the calendar !—
 Come in, without there !

Enter LENNOX,

Lennox. What 's your grace's will ? 135

Macbeth. Saw you the weird sisters ?

Lennox. No, my lord.

Macbeth. Came they not by you ?

Lennox. No indeed, my lord.

Macbeth. Infected be the air whereon they ride ;

probably symbolizing the two *independent* crowns of England and Scotland [Hudson] ! referring to the two islands (and three kingdoms) first united under one head [Warburton] ?—In the ceremony of coronation a ball was placed in the left hand as one of the insignia of royalty. — **treble sceptres**, of England, Scotland, Ireland ? — 123. **blood-boltered**. *Boltered* is shown by Malone and others to mean, in Warwickshire, "with hair matted or clotted." See *Rolfe, Furness, or Clark and Wright*.—Hudson, and Clark and Wright, print in Italics, as spurious, lines 125–132. Justly !—127. **sprights**. This spelling is preferred when the word does not mean apparitions. II, iii, 60 ; III, v, 27.—130. **antic**, spelled also *antique* in the old editions = grotesque ? old-fashioned ? quaint ? fanciful ? Lat. *ante*, before ; *antiquus*, old ; Fr. *antique*.—Doublet of *antique*, which is found in *Twelfth Night*, II, iv, 3 ; *Hamlet*, I, v, 172 ; II, ii, 455. Accent in both is on 1st syl.—**round**=roundelay ? circular dance ? Lat. *rota*, wheel ; *roto*, I whirl ; *-undus*, adj. ending, active ; *rotundus*, round.—132. **duties**. See I, iv, 24. 134. **aye**=yea ! always ? A. S. *á, áwa, áwo*, ever, always ; akin to Gr. *aión*, an age, eternity, *ái, aei*, always ; Lat. *ævum*, an age.—*Aye*, meaning yes, is fr. A. S. *ge*, also ; *gea*, yea ; Aryan *yá*, that one. The orig. sense was 'in that way,' 'just so' ; Ger. *ja*. *Skeat*. Difference of pronunciation when it means *yes* ?—**accursed**, etc. Alluding to an old custom of marking down lucky and un-

And damn'd all those that trust them !—I did hear
The galloping of horse : who was 't came by ? 140

Lennox. 'T is two or three, my lord, that bring you word
Macduff is fled to England.

Macbeth. Fled to England !

Lennox. Ay, my good lord.

Macbeth. [*Aside.*] Time, thou anticipat'st my dread exploits :

The flighty purpose never is o'ertook 145

Unless the deed go with it. From this moment

The very firstlings of my heart shall be

The firstlings of my hand. And even now,

To crown my thoughts with acts, be it thought and done ;

The castle of Macduff I will surprise, 150

Seize upon Fife, give to the edge o' the sword

His wife, his babes, and all unfortunate souls

That trace him in his line. No boasting like a fool ;

This deed I 'll do before this purpose cool.

But no more sights !—Where are these gentlemen ? 155

Come, bring me where they are. [*Exeunt.*]

lucky days in the almanacs. *Hudson.* — 144. *anticipat'st* = prevent-est? forestallest? Lat. *anti*, old form of *ante*, before; *capere*, to take; *anticipare*, to take before the time, prevent. — 145. *flighty* = volatile? capricious? fleeting? A. S. *fleogan*, to flee; *flyht*, flight. From $\sqrt{\text{FLU}}$, to float (in air), to flow, answering to $\sqrt{\text{PLU}}$, to swim. — *o'ertook.* *Abbott*, 343. *All's Well*, V, iii, 40-43. — 147. *firstlings.* The ending *-ling* (fr. A. S. *ling*) denotes state, condition, or offspring. It is also diminutive, as *-l* and *-ing* are both suffixes implying diminution, as in *darling*, *gosling*, *duckling*, *seedling*, etc. See *changeling*, *Hamlet*, V, ii, 53. Meaning here? — 150. *castle of Macduff.* Probably Dunne-marle Castle, near Culross, on the north side of the Forth, in Perthshire, about 19 m. W. N. W. of Edinburgh. — 153. *trace him* = follow him? follow in his track [Clark and Wright]? Ital. *tracquare*, fr. supposed Lat. *tractare*, to trace; *tractus*, drawn; *trahere*, to draw lines. *Brachet.* Fr. *trace*, a trace, footing, foot-print. *Cotgrave.* Fr. *tracer*, to trace, follow, pursue.—Scan the line by making 5 accented syllables?—*Henry VIII*, III, ii, 44, 45; *1 Henry IV*, III, i, 48. — 155. *sights.* White changes this to *sprites*; Singer, to *flights*? Is either an improvement?—"When the powers of evil have made sure of Macbeth as their victim, they 'show his eyes and grieve his heart' with a vision of kings of the race of Banquo, dance round him in mockery and vanish." *Morley.*

SCENE II. *Fife. A Room in Macduff's Castle.**Enter* LADY MACDUFF, *her Son, and* ROSS.*Lady Macduff.* What had he done, to make him fly the land ?*Ross.* You must have patience, madam.*Lady Macduff.* He had none ;
His flight was madness : when our actions do not,
Our fears do make us traitors.*Ross.* You know not
Whether it was his wisdom or his fear. 5*Lady Macduff.* Wisdom ! to leave his wife, to leave his
babes,
His mansion and his titles, in a place
From whence himself does fly ? He loves us not ;
He wants the natural touch : for the poor wren,
The most diminutive of birds, will fight, 10
Her young ones in her nest, against the owl.
All is the fear, and nothing is the love ;
As little is the wisdom, where the flight
So runs against all reason.*Ross.* My dearest coz,
I pray you, school yourself ; but for your husband, 15
He is noble, wise, judicious, and best knows

SCENE II.—Tradition locates these murders at Macduff's castle. See line 150 preceding scene.—“The present Earl of Fife, James Duff, 1868, who is also Viscount Macduff, is lineally descended from the Macduff of the play.” *French*, quoted by *Furness*.—4. **traitors**. The treachery alluded to is Macduff's desertion of his family [Seymour, Rolfe, etc.] ? The lady is apprehensive that her husband's flight will be construed as proceeding from a guilty fear [Hudson] ? Does she mean to say that he is a traitor to his family, or that his fears make him *appear* a traitor to his country ? or — ? — 9. **touch**=sensitivity or affection ? — *Anton. and Cleop.*, I, ii, 172. — Metonymy ? — **wren**, etc. Harting objects as follows : 1, The wren is not the smallest ; 2, It is doubtful if it will fight against the owl in defense of its young ; 3, The owl will not take young birds from the nest. May we mentally supply “nay, even,” before “the most diminutive,” give Shakes. the benefit of the doubt, and acquit the owl of intent to kidnap ? — 12. **All is the fear**=the fear is everything ? — 15. **for**. *Hamlet*, I, ii, 112 ; v, 139 ; *Richard II*, V, iii, 137. The sense of *as for*, *as regards*, arises from the orig. sense, viz. “beyond,” “before,” or “in place of.” *Abbott*, 148, 149 ; *Skeat*. — A. S. *for*, same as *fore*, before that ; akin to Lat. *pro* ; Gr. *πρό*, *pro* ; Sanscr. *pra*, before, away.—14. **coz** ; “short for cousin, but applied by Shakes. to uncle, nephew, brother-in-law ; and, by princes, to other princes and noblemen.” See *Hamlet*, I, ii, 64.—*French cousin*, fr. Low Lat. *cosinus*, fr. Lat. *consobrinus*, the child of a mother's sister ;

The fits o' the season. I dare not speak much further ;
 But cruel are the times, when we are traitors
 And do not know ourselves ; when we hold rumor
 From what we fear, yet know not what we fear, 20
 But float upon a wild and violent sea
 Each way and move. I take my leave of you ;
 Shall not be long but I'll be here again.
 Things at the worst will cease, or else climb upward
 To what they were before. My pretty cousin, 25
 Blessing upon you !

Lady Macduff. Father'd he is, and yet he 's fatherless.

Ross. I am so much a fool, should I stay longer,
 It would be my disgrace and your discomfort :

con, together ; *sobrinus*, a cousin-german by the mother's side ; *sobrinus*, from *sos-brinus*, for *sos-trinus*, fr. stem *sos-tor*, sister ; *sosor*, old form of *soror*. Base /SWESTAR. *Brachet, Skeat, Max Müller.*—17. *fits* of= what befits [Heath] ? temper of [Singer] ? violent disorders, convulsions of [Steevens] ? critical conjunctures of [Clark and Wright] ? exigencies or dangers of [Hudson] ? caprices or uncertainties of [Rolfe] ? — *Coriolanus*, III, ii, 33, "The violent fit o' the time craves it as a physis For the whole state." — Icel. *fitja*, to knit together ; Norse dial. *fitja*, to draw a lace together in a noose ; Swed. *fitja*, to bind together. *Skeat.* Shakes. in *Tempest*, III, iii, 88 to 91, neatly illustrates this orig. meaning, "My high charms work, And these mine enemies are all knit up in their distractions ; they now are in my power ; And in these fits I leave them."—*Fit*, meaning a sudden attack of illness, though allied to the preceding, is "originally 'a step' ; then 'a part of a poem' ; then 'a bout of fighting, a struggle' ; lastly, 'a sudden attack of pain.' A. S. *fit*, a song, a struggle. Akin to Icel. *fet*, a pace, step, foot in poetry, part of a poem." *Skeat.* — 19. *do not know*, etc.=are not conscious of the fact ?—*hold*=interpret [Heath] ? accept or circulate [Dalgleish] ? believe [Steevens] ? originate ?—*hold rumor*, etc., our fears, though vague, engender rumors [our *Masterpieces*, p. 158] ? — *King John*, IV, ii, 144-147. — 23. *each way and move.* For *way*, Staunton would substitute *sway* ; Jackson, *wall*. For *move*, Theobald would read *wave* ; Clark and Wright, *none* ; Jackson, *moan* ; for *and move*, Daniel would have *it moves*. So Hudson prints it. Johnson puts a dash after *move*, to indicate incompleteness. Steevens would read *and each way move* ; Capell, *and move each way* ; Ingleby, *which way we move*. Rolfe suggests, *each way we move*. As *float* is properly expressive of horizontal motion, it by no means includes the tossing of "a wild and violent sea." May not *move*, then, be simply *movement*, enlarging the sense of *float* to make it include the violent pitching and reeling, mounting and plunging : that is, *each way and move*=each horizontal and every other motion ? Or we may with Schmidt interpret *move* to mean *toss about* ; as perhaps in *Cymbeline*, III, i, 28, q. v. *Float* is fr. /FLU, /FLUT, to flow ; Icel. *flóta*, to float ; A. S. *flota*, a ship ; *flotan*, Mid. Eng. *flotten*, to swim.—23. *shall.* "When there can be no doubt what is the noun, it is sometimes omitted." *Abbott*, 399. — 24. What is the picture in the mind's eye ? — 28. *fool.* The immortal Launcelot says as he departs from Jessica, "These foolish drops do somewhat drown my manly

I take my leave at once.

[*Exit.*

Lady Macduff. Sirrah, your father's dead: 30

And what will you do now? How will you live?

Son. As birds do, mother.

Lady Macduff. What, with worms and flies?

Son. With what I get, I mean; and so do they.

Lady Macduff. Poor bird! thou'dst never fear the net
nor lime,

The pitfall nor the gin. 35

Son. Why should I, mother? Poor birds they are not
set for.

My father is not dead, for all your saying.

Lady Macduff. Yes, he is dead: how wilt thou do for
a father?

Son. Nay, how will you do for a husband?

Lady Macduff. Why, I can buy me twenty at any
market. 40

Son. Then you'll buy 'em to sell again.

Lady Macduff. Thou speak'st with all thy wit, and yet,
i' faith,

With wit enough for thee.

Son. Was my father a traitor, mother?

Lady Macduff. Ay, that he was. 45

Son. What is a traitor?

spirit." *Mer. of Ven.*, II, iii, 11, 12. *Rom. and Jul.*, III, ii, 102. So
Henry V, IV, vi, 30-32,

"But I had not so much of man in me,
And all my mother came into mine eyes
And gave me up to tears."

30. *sirrah*. III, i, 44; *Much Ado*, IV, ii, 12, 13.—*dead*. Rough joking?
—32. *with worms*. So, "I live with bread." *Richard II*, III, ii, 175;
Henry IV, III, i, 160; *Macbeth*, V, v, 18. *With* often expresses "the
juxtaposition of cause and effect." *Abbott*, 193.—34. *lime*. *Tempest*,
IV, i, 241; *Hamlet*, III, iii, 68. A S. *lim*, bitumen, cement; Icel. *lim*,
glue; Mid. High Ger. *lim*, birdlime; akin to Lat. *limus*, mud, fr. *li-nère*,
to smear. The orig. sense is "viscous substance." *Skeat*.—35. *gin*.
Twelfth Night, II, v, 79. In *Psalms*, cxi, 5, we read, "They have set gins for
me."—"The word is really Scandinavian, from Icel. *ginn*, to dupe; but
the Mid. Eng. *gin* was also used in a far wider sense, and was (in many
cases) certainly a contraction of Fr. *engin* = Lat. *ingentum*, a contri-
vance or piece of ingenuity." *Skeat*.—36. *they*—the poor birds [*Delius*]!
the traps!—In what sense is *poor* used?—"The bright dear boy's
thought appears to be that traps are not set for the poor, but for the
rich; not for children, like himself, but for important full-grown men."
Hudson. Does the boy "consider it so deeply?"—37. *for*. "A man's
a man for a' that." As to uses of *for*, see *Abbott*, 153, 154, 155.—45. *he*

Lady Macduff. Why, one that swears and lies.

Son. And be all traitors that do so ?

Lady Macduff. Every one that does so is a traitor, and must be hanged. 50

Son. And must they all be hanged that swear and lie ?

Lady Macduff. Every one.

Son. Who must hang them ?

Lady Macduff. Why, the honest men. 54

Son. Then the liars and swearers are fools, for there are liars and swearers enow to beat the honest men and hang up them.

Lady Macduff. Now, God help thee, poor monkey ! But how wilt thou do for a father ? 59

Son. If he were dead, you'd weep for him : if you would not, it were a good sign that I should quickly have a new father.

Lady Macduff. Poor prattler, how thou talk'st !

Enter a Messenger.

Messenger. Bless you, fair dame ! I am not to you known, Though in your state of honor I am perfect. 66

I doubt some danger does approach you nearly :

If you will take a homely man's advice,

Be not found here ; hence, with your little ones.

To fright you thus, methinks I am too savage ;

To do worse to you were fell cruelty, 70

was, a traitor to Macbeth? to his own family? or—?—47. **swears and lies** = is guilty of profanity and falsehood? takes an oath and then breaks it?—Allusion to the oath of allegiance or loyalty?—56. **enow**. II, iii, 5.—65. **in your state**, etc. = perfectly acquainted with your honorable rank and character?—*Winter's Tale*, III, iii, 1; *Cymbeline*, III, i, 71; 1 *Henry IV*, III, i, 203.—66. **doubt=suspect? fear?** *King John*, IV, i, 19.—67. **homely**=plain, uncultured?—See Milton's *Comus*, 748, 749.—Home is fr. $\sqrt{\kappa\iota}$, to lie down. Gr. $\kappa\epsilon\iota\mu\alpha\iota$, I lie down, A. S. *hām*, home, a dwelling; Gr. $\kappa\acute{o}\mu\eta$, kome, village. The original sense is 'resting-place.' *Skeat.*—69. **to fright**. See note on II, ii, 78.—70. **to do worse** = to let her and her children be destroyed without warning [Johnson]? to fright you more by relating all the circumstances of danger, which would detain you so long that you could not avoid it [Edwards]?—The messenger was one of the murderers, who, actuated by pity and remorse, had outstripped his companions to give warning. *Heath*. Warburton would substitute *worship for worse*; Hammer and Capell, *less*.—**fell**. *Twelfth Night*, I, i, 22.—A. S. *fel*, fierce, dire. Possibly connected with *felon*. *Skeat.*—72. Abbott, 496, insists on reducing this line to five feet; but Ellis says, "I should be sorry to buy immunity from Alexandrines at the dreadful price of such Procrustean

Which is too nigh your person. Heaven preserve you !
I dare abide no longer.

[*Exit.*]

Lady Macduff. Whither should I fly ?

I have done no harm. But I remember now
I am in this earthly world, where to do harm
Is often laudable ; to do good, sometime
Accounted dangerous folly : why then, alas,
Do I put up that womanly defense,
To say I have done no harm ?—

75

Enter Murderers.

What are these faces ?

First Murderer. Where is your husband ?

Lady Macduff. I hope, in no place so unsanctified 80
Where such as thou mayst find him.

First Murderer.

He 's a traitor.

Son. Thou liest, thou shag-ear'd villain !

First Murderer.

What, you egg !
[*Stabbing him.*]

'scansion.' So in V, iii, 5; iv, 6. — 75. sometime. I, vi, 11. — 78. faces. The impressive simplicity of the expression contains horrible significance. *Clarke.* — 81. where. The language was very plastic. What should we now use in place of *where*?—*Abbott*, 279. — 82. shag-ear'd. with hanging ears [Moberly] ? shaggy about the ears [Collier] ? *aux oreilles velues*, with ears hairy or shaggy [Darmesteter] ?—*Shag-ear'd*. So, or with slightly different spelling, all the folios ; but, as the phrase *shag-hair'd* is common in the old plays, while *shag-ear'd* is not, most editors adopt Steevens's suggestion of *shag-hair'd*. *Hair* was sometimes spelled *heare*, and *shag-heard* is found in Lodge's *Incarnate Devils* (1596); and in 2 *Henry VI*, III, i, 367, we find *shag-hair'd*. *Richard II*, II, i, 156, "rug-headed kerns." Dyce says, "King Midas, after his decision in favor of Pan, is the only human being on record to whom the epithet (*shag-ear'd*) could be applied."—Nothing would attract a child's notice sooner than ears rough with coarse, long hair. To us, the epithet *shag-ear'd* is strikingly picturesque of the human brute, and, as it makes excellent sense, we decline to alter it.—Holland, *Translation of Pliny*, viii, 33, speaks of the goat-hart with "long shag about the shoulders." In Shakespeare's *Venus and Adonis*, st. 50, we read "fetlocks shag and long."—A. S. *sceacga*, a bush of hair; Icel. *skegg*, Swed. *skägg*, a beard. The orig sense is "roughness." See "shoughs." III, i, 93.—egg. "Think him as a serpent's egg . . . And kill him in the shell," *Julius Cæsar*, II, i, 32, 34. So "Thou pigeon egg of discretion," *Love's Labor's Lost*, V, i, 66; *Troilus and Cressida*, V, i, 34. — 83. fry. Suggested by "egg"? Icel., *fræ*, *frjó*; Dan. *fro*; Fr. *frat*, spawn, fry.—"This scene, dreadful as it is, is still a relief, because a variety, because domestic, and therefore soothing, as associated with the only real pleasures of life. The conversation between Lady Macduff and her child heightens the pathos, and is preparatory for the deep tragedy of their assassination." *Coleridge.* — Its verisimilitude? Character of

Young fry of treachery !

Son.

He has kill'd me, mother :

Run away, I pray you !

[*Dies.*

[*Exit Lady Macduff, crying "Murder !"*

Exeunt Murderers, following her.

SCENE III. *England. Before the King's Palace.*

Enter MALCOLM and MACDUFF.

Malcolm. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.

Macduff.

Let us rather

Hold fast the mortal sword, and like good men
Bestride our downfall birthdom. Each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yell'd out
Like syllable of dolor.

5

Malcolm.

What I believe, I'll wail ;

What know, believe ; and what I can redress,

As I shall find the time to friend, I will.

10

Lady Macduff?— "To omit this scene, as is usually the case upon the stage, is to present Macbeth's character in a far more favorable light than Shakespeare intended, and to weaken the force of Macduff's cry of agony, and Lady Macbeth's heart-piercing question in the sleep-walking scene." *Bodenstedt.*

SCENE III. — Was this scene inside or outside the palace? Line 140.—3. **mortal.** I, v, 39. — **good** = brave?— Gr. ἀγαθός, ἀ-γαθός agathos, noble, good, brave; A. S. gód; Ger. gut; from Teut. base √ GAD, to suit, fit. The criterion or test of goodness will be different in different communities?— 4. **bestride.** Picture? *Comedy of Er.*, V, i, 192; 2 *Henry IV*, I, i, 207; *Julius Cæsar*, I, ii, 131.—**downfall.** So the folios. But nearly all recent editors change it to *down-fall'n* which makes the metre tumble clumsily. "As still with us, any noun could be prefixed to another with the force of an adjective; as 'region kites,' 'region cloud,' 'venom mud,' etc." *Abbott*, 22.—**birthdom**=land of our birth [Clark and Wright] — *Dom* is Ger. -thum; Lat. -tium; Sanscr. tvan; and denotes *quality*, as *wisdom*; *act*, as *martyrdom*; *state*, as *thralldom*, *freedom*; *appurtenances* or *possessions*, as *dukedom*; by metonymy the *collective concrete*, as *Christendom*, *peerdom*. Our *Masterpieces*, p. 160. — 6. **strike heaven.** Note the intensity of the language. *Tempest*, I, ii, 4; *Mer. of Venice*, II, vii, 45. *Richard III*, IV, iv, 239.—**that.** I, ii, 58.—8. **like** =as? similar?—**syllable** = utterance, inarticulate cry? — Gr. συλλαβή, sullabe, lit. "that which holds together," hence a syllable, so much of a word as forms a single sound; σύν, sun, together; λαβ, lab, base of λαμβάνειν, lambanein, to take, seize. *Skeat.*—10. **to friend**=as, or for, a friend? friendly? to befriend? See to in *Matthew*, iii, 9; *Luke*, xx, 30,

What you have spoke, it may be so perchance.
 This tyrant, whose sole name blisters our tongues,
 Was once thought honest: you have lov'd him well;
 He hath not touch'd you yet. I am young; but something
 You may discern of him through me, and wisdom 15
 To offer up a weak poor innocent lamb
 To appease an angry god.

Macduff. I am not treacherous.

Malcolm.

But Macbeth is.

A good and virtuous nature may recoil
 In an imperial charge. But I shall crave your pardon; 20
 That which you are my thoughts cannot transpose;
 Angels are bright still, though the brightest fell;
 Though all things foul would wear the brows of grace,

83; *Abbott*, 189; *Julius Cæsar*, III, i, 144.—11. *what*=as to what!—Is it redundant? *Abbott*, 243, 252.—12. *sole*=mere? single? only? — *name blisters*! "A glass of water to rinse my mouth after pronouncing that name!" *Wendell Phillips*.—*Rom. and Jul.*, III, ii, 90; *Love's L. L.*, V, ii, 337; *Winter's T.*, II, ii, 33.—14. *touch'd*. III, ii, 26. — 15. *discern*. So the 3d and 4th folios. The 1st and 2d have *discerne*. Nearly every editor follows Theobald's suggestion and prints *deserve*, which makes good sense. But *discern* also makes good sense; and therefore, agreeably to our principles of interpretation, we adhere to it. *Malcolm* does not fully believe *Macduff* honest, and says, "You have loved Macbeth well. He has done you no harm yet. I am young, but (young as I am, I could tell you of many diabolical plots of Macbeth to get me into his power, so that) you could discern something of Macbeth's character through my disclosures and his treatment of me. (Macbeth knows that I know some of those designs, and therefore hates me the more. You may be one of his tools, and; you may find it a piece of worldly wisdom to entrap me and gratify him." So read between the lines. *Macduff* may not have known the facts stated in lines 117–120. *Upton* prefers to retain '*discern*,' and explains it, "You may see something to your advantage by betraying me." *Clarke* (1863) plausibly interprets thus: I am young, but something you may perceive of Macbeth in me [*Malcolm* has stated that Macbeth 'was once thought honest', and afterwards taxes himself with vices]. See lines 58, 82, 83, 91, etc. — and *wisdom* = and it is wisdom? it were wisdom? or is wisdom the object of the preceding verb *discern*? *It is, there is, and is* are often omitted in *Shakes*. *Abbott*, 403. — 19. *recoil* = recede from goodness [*Johnson*]? yield, give way, swerve, etc. [*Clark and Wright*]? degenerate [*Schmidt*]? — *Cymbeline*, I, vi, 128. — French *reculer*, to recoil, retire; lit. "to go backward"; *re* (=Lat. *re*), back, and *cul* (Lat. *culus*), the hinder part; Gael. *cul*; *Skeat*.—20. *charge*=the charge of an army [*Elwin*]? commission [*Johnson*]? "Perhaps *Shakes*. had in mind the recoil of a gun." *Clark and Wright*. In one imperial charge=when acting by a king's command [*Moberly*? I, iii, 129.—21. *transpose*=invert, transform, change? *Mid. Night's Dream*, I, i, 233. — 22. *the brightest fell*. So *Milton* thought. *Par. Lost*, v, 659, 660, 708; i, 86, 87, 592, 599, 600.—23. *would*=wished to? should? were to? *Abbott*, 331. Line 194; I, v,

Yet grace must still look so.

Macduff.

I have lost my hopes.

Malcolm. Perchance even there where I did find my doubts. 25

Why in that rawness left you wife and child,
Those precious motives, those strong knots of love,
Without leave-taking? I pray you,

Let not my jealousies be your dishonors,
But mine own safeties: you may be rightly just, 30
Whatever I shall think.

Macduff.

Bleed, bleed, poor country!

Great tyranny, lay thou thy basis sure,
For goodness dare not check thee! wear thou thy wrongs;
The title is afraid!—Fare thee well, lord:

20; vii, 34.—24. *so*=like grace? *Meas. for Meas.*, II, i, 268.—*have lost*, etc. Why so? On what did his hopes depend?—25. *even there where*, etc. = perhaps the cause which has destroyed your hopes is the very same that leads me to distrust you [Hudson]? Does the pungent question in the next two and a half lines reveal sufficiently the cause of the distrust, which distrust was the cause of the loss of hope?—26. *rawness* = want of due preparation and provision [Schmidt]? immaturity of counsel [Johnson]?—*Henry V.*, IV, i, 134, 'children rawly left.'—A. S. *hræw*, *hraw*, Dan. *raa*; allied to Lat. *crudus*, raw; Sanscr. *krūra*, sore, cruel, hard; √ *KRU*, of which the fundamental notion is 'to be hard.' *Sneat*. The suffix *-ness* is found in about 1300 words. A. S. *nes*, *nts*, *nys*. It forms abstract nouns from adjectives, and denotes quality, as *goodness*; by a metonymy of the abstract for the concrete, something possessing the quality, as *a fastness*, *a likeness*. *Gibbs*.—27. *motives*. Frequently applied to persons in Shakes. *Deltus*. Like *knots*, is it connected with the phrase, 'of love'?—*Timon of Athens*, V, iv, 27.—29. *jealousies* . . . *dishonors*, . . . *safeties*. "The plural [jealousies] indicates the repeated occasions for his suspicion . . . and this plural occasioned the two others." *Deltus*. Satisfactory explanation!—30. An extra syl. is frequently added before a pause, especially at the end of a line; but also at the end of the second foot; and less frequently at the end of the third foot; and rarely at the end of the fourth foot. *Abbott*, 454. At the end of the first foot, too, occasionally; as in *Tempest*, II, i, 316, "That's verily. 'Tis best we stand upon our guard."—33. *thou*. Who? Tyranny [Knight]? Malcolm [Singer]? Country [Tollet]?—*wrongs* thou dost inflict? *wrongs* thou dost suffer under?—34. *afear'd*. So the 4th folio; the 3d has *afear'd*; the 1st and 2d *afear'd*. See I, iii, 96; vii, 39.—*Whose* title is 'afear'd' or 'afeer'd'? Macbeth's? the country's? tyranny's? Malcolm's? Nearly all the editors change this to *afeer'd*, meaning confirmed; but they do not bring any other instance of such use of the verb *afeer*. Low Lat. *afforare*=to fix the price of a thing; Old Fr. *afeurer*=to fix the price of things officially. To 'afeer' was to assess a *fine* or fix a *penalty*, reducing it to a sum certain. Shakespeare's father is said to have been an 'affeeror,' i. e., an *attaché* of the Stratford borough court. How then could a title be 'affeer'd'? Again, to say "the title is *afeer'd*," meaning *confirmed*, is prose; but the trope of the title for the *rightful heir* (as Darmesteter in-

I would not be the villain that thou think'st 35
For the whole space that 's in the tyrant's grasp,
And the rich East to boot.

Malcolm.

Be not offended :

I speak not as in absolute fear of you.
I think our country sinks beneath the yoke ;
It weeps, it bleeds, and each new day a gash 40
Is added to her wounds : I think withal
There would be hands uplifted in my right ;
And here from gracious England have I offer
Of goodly thousands ; but for all this,
When I shall tread upon the tyrant's head, 45
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer, and more sundry ways than ever,
By him that shall succeed.

Macduff.

What should he be ?

Malcolm. It is myself I mean ; in whom I know 50
All the particulars of vice so grafted
That, when they shall be open'd, black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compar'd
With my confineless harms.

Macduff.

Not in the legions 55

terprets), or the personification of the title, and the imputation of fear, are poetry, and Shakespearian. Besides, to say the title is afraid is a polite form of reproof of Malcolm for timidity; and so Malcolm, in line 38, evidently thinks himself chided, or at least blamed, for being in fear. Still further, note that in line 104, instead of recognizing Macbeth's title as confirmed, Macduff denies that he has any title at all. — 37. *rich East*. Milton's 'gorgeous East with richest hand,' *Par. Lost*, ii, 8. — *to boot*. A. S. *bót*, compensation, amends, advantage, profit; Gothic *bota*, profit; allied to A. S. *bet*, good. 'To boot' is literally 'for an advantage.' It is not a verb. *Skeat*. — 2 *Henry IV*, III, i, 29. — Milton's *Lycidas*, 64. — 39. *think*=bear in mind the fact that [Rolfé]? believe? III, i, 181. — 43. *gracious*. III, i, 65; *Hamlet*, I, i, 164. — *England*=the English nation? the king of England? I, ii, 50; *King John*, III, iv, 8, 'And bloody England into England gone.' See our ed. of *Hamlet*, note on I, i, 61. — 47. *shall*. See III, iv, 57. — 48. *sundry*. A. S. *sundrian*, to put asunder; Ger. *sondern*, to separate; Mid. Eng. *sundry*, separate; hence several, divers. — In adverbial expressions of time, space, manner, etc., we very often still omit the preposition. *Abbott*, 202. — 49. *What*=who? what kind of being? *Abbott*, 254. — *should he*=ought he to? might he? can he? *Abbott*, 324, 325. — 52. *open'd*=unfolded, like buds or leaves? Metaphor in *grafted* and *opened*? The Collier MS. has *ripen'd*, which Collier insists on. — 55. *confineless*=limitless, boundless? incapable of restraint or

Of horrid hell can come a devil more damn'd
In evils to top Macbeth.

Malcolm. I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name; but there's no bottom, none, 60
In my voluptuousness; your wives, your daughters,
Your matrons and your maids, could not fill up
The cistern of my lust; and my desire
All continent impediments would o'erbear
That did oppose my will. Better Macbeth 65
Than such an one to reign.

Macduff. Boundless intemperance
In nature is a tyranny; it hath been
The untimely emptying of the happy throne,
And fall of many kings. But fear not yet
To take upon you what is yours; you may 70
Convey your pleasures in a spacious plenty,

confinement? — French *confiner*, to abut, or bound upon; Lat. *confinis*, bordering upon; *confinium*, a boundary; *con*, together; *finis*, boundary, limit. — *-less* is fr. A. S. *leás*, loose, free from; *-less* is the commonest suffix in Eng. *Skeat.*—57. *top*=overtop, surpass!—"Edmund the base shall top the legitimate"; *Lear*, I, ii, 16; *Coriolanus*, II, i, 19. — 58. *luxurious*. In Shakes. always in the patristic Lat. sense of lascivious, licentious. See luxury in *Hamlet*, I, v, 83. 'Lat. *luxuria*, an extended form of *luxus*, pomp, excess, luxury'; remotely allied to *licere*, to be lawful, whence *licence*.—59. *sudden*=violent, passionate, hasty [Johnson]?—Lat. *sub*, under, stealthily; *ire*, to go; *subire*, to go under or stealthily; *subitus*, sudden, lit. 'that which has come stealthily.' Low Lat. *subitanus*; Prov. Fr. *sobtan*; Old Fr. *sodain*, *sudain*; Fr. *soudain*. *Skeat*, *Brachet.*—64. *continent*=restraining? Lat. *con*, together, completely; *tenere*, to hold, keep. Used in Latin sense, as here, in *Mid. Night's Dream*, II, i, 92. *Lear*, I, ii, 145; III, ii, 53. Effect of Latinized diction? See note on II, ii, 62. — 66. *an* or *a*, as in line 101. How did Shakes. pronounce *one*? White says it is like the first syl. of *only* or the *one* of *alone*. White's *Shakespeare*, vol. xii, pp. 426, 427. See III, iv, 130; V, viii, 74.—67. *in nature* belongs to *tyranny*, i. e., intemperance is of the nature of a tyranny [Delius]? to intemperance, meaning *in its nature* [Rolfe]? to *intemperance*, meaning want of control over the natural appetites [Clark and Wright, who prefer, however, the explanation of Delius]? — *tyranny*=usurpation [Clark and Wright]? despotic oppression? See III, vi, 25. — 69. *yet*=still? notwithstanding? A. S. *ge* is probably a contraction of *ge*, and, also, and *to*, in the direction of: *ge to* meaning 'and to', i. e., moreover. *Skeat.*—71. *convey*=conduct, direct [Clark and Wright]? gather in, *in a spacious plenty*, i. e., in an abundant harvest [writer in *Blackwood's Mag.*, Oct., 1853]? indulge secretly [Schmidt]? manage secretly and artfully [Dyce]? In *Merry Wives of W.*, I, iii, 26, we have Ancient Pistol's euphemism for *steal*, like the term *confiscate* in the foraging expeditions during our civil war, "Convey, the wise it call. Steal! foh!

And yet seem cold, the time you may so hoodwink.
 We have willing dames enough ; there cannot be
 That vulture in you to devour so many
 As will to greatness dedicate themselves,
 Finding it so inclin'd. 75

Malcolm. With this there grows
 In my most ill-compos'd affection such
 A stanchless avarice that, were I king,
 I should cut off the nobles for their lands,
 Desire his jewels and this other's house ; 80
 And my more-having would be as a sauce
 To make me hunger more, that I should forge
 Quarrels unjust against the good and loyal,
 Destroying them for wealth.

Macduff. This avarice
 Sticks deeper, grows with more pernicious root 85
 Than summer-seeming lust, and it hath been
 The sword of our slain kings : yet do not fear ;
 Scotland hath foisons to fill up your will,
 Of your mere own. All these are portable,

a fico (i. e., fig) for the phrase!"— *Lear*. I, ii, 92; *Richard II*, IV, i, 316.
 — The Collier MS. has 'enjoy,' by which Singer thinks the sense is improved. Correctly? more poetic? — 72. *time*. I, v, 61; vii, 81. — *hoodwink*. A. S. *hōd*, a hood; allied to Ger. *hut*, a hat; hoodwink, to make one *wink* or close his eyes by covering him with a *hood*. *Skeat*. Dalglish makes the word "a translation of Holinshed's, 'that no man shall be aware thereof.'" — 74. *that* is still used provincially for *such* and *so*. *Abbott*, 277. *Hamlet*, I, ii, 171; v, 48. — 77. *ill-composed* = compounded of evil qualities? ill-assorted? In *Troil. and Cres.*, IV, iv, 77, we have 'well-composed.' — *affection* = disposition? character? — 78. *stanchless* = insatiable! Lat. *stagnāre*, to cease to flow, form a still pool, be still; Late Lat. *stanca*, a dam; Low Lat. *stancare*, to stop the flow of blood; Old Fr. 'estancher, to stanch, stop issue of blood, slake or quench hunger, thirst,' etc. *Skeat*, *Worcester*. — 80. *his*. Noteemphasis and antithesis. *Abbott*, 217. — 82. *that*. I, ii, 58; *Abbott*, 283. — *forge*. Lat. *fabricare*, to frame, construct; *fabrica*, workshop. Successively shortened in Fr. to *fabrica*, *faurca*, *faurga*, *forga*, *forge*. *Brachet*. M. d. Eng. *forgen*, to forge. Used in Shakes. in both a good and a bad sense. — 86. *summer-seeming* = appearing to belong to the hey-day of summer and to pass with it [Moberly]? burning awhile like summer, and like summer passing away [Hudson]? befitting or looking like summer [Clark and Wright]? Donne in *Love's Alchemy* speaks of 'a winter-seeming summer's night.' — 88. *foisons* = plenty, abundance. — Lat. *fundere*, to pour, *fusus*, poured; *fuso*, a pouring forth with plenty; Fr. *foison*, plenty, abundance, profusion. *Tempest*, II, i, 160; IV, i, 110; *Sonnets*, liii, 9. — 89. *mere*. From *mer*, to gleam, as in *marble*; Lat. *merus*, pure, unmixed. The orig. sense is "bright." *Skeat*. — Line 152. *Mer. of Ven.*, III, ii, 257: *Tempest*, I, i, 51. — *Abbott*, i5. — *portable* = endurable! Lat. *portare*,

With other graces weigh'd. 90

Malcolm. But I have none : the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them, but abound 95
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.

Macduff. O Scotland, Scotland ! 100

Malcolm. If such a one be fit to govern, speak :
I am as I have spoken.

Macduff. Fit to govern !
No, not to live.—O nation miserable !
With an untitled tyrant, bloody-scepter'd,
When shalt thou see thy wholesome days again, 105
Since that the truest issue of thy throne
By his own interdiction stands accurs'd,
And does blaspheme his breed ?—Thy royal father
Was a most sainted king : the queen that bore thee,

to carry; *portabilis*, bearable.—*Lear*, III, vi, 106.—90. **weigh'd**=counterpoised?—*Weighed with*=counterbalanced by [Rolfe]? compensated by [Clark and Wright]?—91. **king-becoming**. What grace or graces has he omitted?—92. **verity**=veracity? sincerity? honesty?—**temperance**=moderation? self-restraint? Lat. *tempus*, fit season, time; *tempori*, seasonably; *temperare*, to apportion, moderate, regulate.—*Hamlet*, III, ii, 7.—93. **perseverance**. Accent! *Persever* is always acc. on 2d syl. in Shakes.—95. **relish of**=relish for? smack or flavor of [Rolfe, Clark and Wright, etc.]?—Line 59; *Hamlet*, III, iii, 92; 2 *Henry IV*, I, ii, 91. Old Fr. *relecher*, "to lick over again." *Cotgrave*. Lat. *re*, again; Gr. *λέχειν*, *leichein*; Lat. *lingere*; A. S. *liccian*, to lick.—98. **milk**, etc. I, v, 15. To make hell concordant? to destroy or pervert the milk?—99. **uproar**=disturb by uproar [Clark and Wright]? Uprear, uproot, uprear, have been proposed as substitutes. Well?—The kindred and equivalent German *aufbruch* forms a verb, *aufführen*, to stir up.—104. **untitled**. Does this word tend to show that *title* in line 34 means a *rightful* title?—105. **wholesome**. *Hamlet*, III, ii, 298; iv, 65. Teutonic type *haila*, hale, whole; Gr. *καλός*, *kalos*, excellent, hale, A. S. *hāl*, whole. The *u* is an intruder in the word. —*Some* is A. S. *-sum*, *same*; allied to Gr. *ὁμός*, *same*; Lat. *similis*, like. It means (1) *like*, as in *darksome*, dark-like; *frolicsome*, frolic-like; (2) *inclined to*, as *gamesome*, inclined to game or sport; (3) *apt to*, as *meddlesome*, apt to meddle; *wholesome*, apt to heal. *Gibbs*.—106. **That**. *Since that* is parallel to Fr. *puisque*. *Abbott*, 287, relates the origin of this use.—108. **blaspheme**=slander, the orig. sense of the word [Clark and Wright]?—Gr. *βλασφημεῖν*, *blasphemein*; fr. *βλάπτει*, *blapsis*, damage;

Often upon her knees than on her feet, 110
 Died every day she liv'd.—Fare thee well !
 These evils thou repeat'st upon thyself
 Have banish'd me from Scotland.—O my breast,
 Thy hope ends here !

Malcolm. Macduff, this noble passion,
 Child of integrity, hath from my soul 115
 Wip'd the black scruples, reconcil'd my thoughts
 To thy good truth and honor. Devilish Macbeth
 By many of these trains hath sought to win me
 Into his power, and modest wisdom plucks me
 From over-credulous haste : but God above 120
 Deal between thee and me ! for even now
 I put myself to thy direction, and
 Unspeak mine own detraction, here abjure
 The taints and blames I laid upon myself,
 For strangers to my nature. I am yet 125
 Unknown to woman, never was forsworn,
 Scarcely have coveted what was mine own,

φῆμι, phemi, I say. A doublet of *blame*. *Skeat.* — *breed* = breeding? race? birth? parentage [Rolfé]? — Welsh *brwd*, warm? A. S. *bré-dan*, to nourish, keep warm; (*bréd*), *bréd*, a young one, especially a bird; Dutch *broed*, a brood; Ger. *brut*, levy of young, brood. *Richard II*, II, i, 45, 51, 52, 'This happy breed (race) of men,' 'royal kings, Fear'd by (because of) their breed' (birth). — 111. *died every day* = lived a life of daily mortification (of the flesh by castigation) [Delius]? every day was a preparation for death [Clark and Wright]? died to sin and lived to righteousness, 1 *Peter*, II, 24? Doubtless Shakes., who was much better acquainted with the Bible than most of his commentators, had in mind Paul's declaration, 1 *Corinthians*, xv, 31, "I die daily." So "die from sin and rise again unto righteousness" in the baptismal office of the P. B. — *liv'd*. So the folios; but some editors, anxious to make ten syllables in the line, print *lived* = liv-ed. Pope inserts *Oh before fare!* Walker, Dyce, Rolfe and others make *jare* a dissyll., *fa-ur*. *Abbott*, 480. White thinks *liv'd* is a dissyll. But what more natural than that a long pause should fill out the line? I, ii, 5. See our note on *Hamlet*, I, i, 129, 132, 135. — 118. *trains* = lures, enticements: artifices? — Lat. *trahere*, to draw; Low. Lat. *trahinare*, to drag; Mid. Eng. *trahnen*, to entice; *train*, *trayn* 'with the sense of plot'; Old Fr. '*traine*, a plot, practice, conspiracy.' *Cotgrave*. — *Comus*, 151, has, "Now to my charms and to my wily trains." — A technical term both in hawking and hunting; in hawking, for the lure; in hunting, for the bait. *Edinburgh Review*, October, 1872. — *Comedy of Er.*, III, ii, 45. — 123. *unspeak*. So 'unsay,' *Richard II*, IV, i, 9; 'unkiss,' *Richard II*, V, i, 74; 'uncurse,' *Richard II*, III, ii, 137. — 125. *for* = as being; *Abbott*, 148. Compare for in "What do you take me for?" — 126. *forsworn*. The prefix *for-*, allied to A. S. *faran*, to go on, go forth, implies, (1) *removal*, as *forbid*, bid away; *forbear*, bear forth, hold from; (2) *removal and disappearing*; as *forgive*, give away or out of sight; (3) *removal with*

At no time broke my faith, would not betray
 The devil to his fellow, and delight
 No less in truth than life : my first false speaking 130
 Was this upon myself. What I am truly,
 Is thine and my poor country's to command ,
 Whither indeed, before thy here-approach,
 Old Siward, with ten thousand warlike men,
 Already at a point, was setting forth. 135
 Now we 'll together, and the chance of goodness
 Be like our warranted quarrel ! Why are you silent ?

Macduff. Such welcome and unwelcome things at once
 'T is hard to reconcile.

Enter a Doctor.

Malcolm. Well, more anon.—Comes the king forth, I
 pray you ? 140

Doctor. Ay, sir ; there are a crew of wretched souls

going wrong ; as *forswear*, to swear falsely ; (4) removal with entire-
 ness ; as *forlorn*, utterly lost ; (5) simple *for*, as *forsooth* ; (6) simple
fore, as *forward*. — 133. **here-approach**. So *here-remain*, 148. Of
 Shakespeare's skill in coining compounds, *Abbott*, 430, gives many ex-
 amples.—134. **Siward**, Earl of Northumberland, son of Beorn, and
 very serviceable to King Edward in suppressing the rebellion of God-
 win in 1053. *Holinshed* makes Duncan to have married his daughter ;
 but *Menteith*, in V, ii, 2, calls him Malcolm's uncle.—135. **already** =
 all ready [*Warburton*, *Heath*, etc.] even now ?—*Rowe* and some others
 change it to *All ready*. "Either makes good sense." *Clark and Wright*.
 — **at a point** = thoroughly prepared ? ready ? resolved ? at a stay or
 stop, settled [*Arrowsmith*] ? at a point of space [*Knight*] ?—*Hamlet*, I, ii,
 200 ; *Lear*, I, iv, 316 ; III, i, 83 ; *Fairie Q.*, I, ii, 12. Italian "*essere in*
punto is to be in readiness, to be at a point." *Florio*. Lat. *pungere*, to
 prick ; *punctum*, point ; Fr. *point* ; Old Fr. *à point devts*, according to a
 point that is devised ; Eng. *at point device*, with great nicety or exacti-
 tude. *Skeat*. — 136. **chance of goodness** = chance of success [*Clark*
and Wright] ? successful issue [*Delius*] ? the lot Providence has de-
 creed [*Warburton*] ? the success of that goodness (which is about to
 exert itself in my behalf) [*Heath*] ? fortune of goodness [*Staunton*] ?
 (may the) event be, of the goodness of heaven (*pro justitia divina*)
 [*Johnson*] ? *Hanmer* suggested *our chance in goodness* ; *Jackson*, *the*
chain of goodness ! — 137. **warranted quarrel** = righteous cause
 [*Delius*] ? justified, assured quarrel [*Clark and Wright*] ? — Old High
 Ger. *u* became in Old Fr. first *w*, then *gu*, and finally *g*. E. g. *guaranty* and
warranty, Old Fr. *garant* and Eng. *warrant*, are the same word. Allied
 to Gr. *οἶπος*, *houros*, a watchman ; *ὁράω*, *horao*, I perceive, look out for ;
 A. S. *wær*, cautious, *wary* ; *✓* WAR, to heed ; Low Lat. *warantum*, Old
 Fr. *warant*, a voucher, warrant, supporter. The suffix *-ant* is due to
 the Lat. *-ant*, used as the suffix of a pres. participle ; so that the orig.
 sense of Old Fr. *warant* was 'defending' or 'protecting.' *Skeat*. *Fries*.
warend. Ger. *gewähren*, to be surety for. — **Quarrel** is Old Fr. *querela*,
 Lat. *querela*, a complaint ; fr. *queri*, to complain.—Metonymy here ?—140
 to 159. Many editors regard these lines as having been interpolated to

That stay his cure : their malady convinces
The great assay of art ; but at his touch,
Such sanctity hath heaven given his hand,
They presently amend.

Malcolm.

I thank you, doctor.

145

[*Exit Doctor.*]

Macduff. What 's the disease he means ?

Malcolm.

'T is called the evil :

A most miraculous work in this good king ;
Which often, since my here-remain in England,
I have seen him do. How he solicits heaven,
Himself best knows ; but strangely-visited people, 150
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures,
Hanging a golden stamp about their necks,
Put on with holy prayers ; and 't is spoken,
To the succeeding royalty he leaves 155
The healing benediction. With this strange virtue,
He hath a heavenly gift of prophecy,

please King James, who 'touched' for the evil. Likely?—142. **stay**=await? So in *Richard II*, I, iii, 4; *Mer. of Ven.* II, viii, 40.—**convinces**. See I, vii, 64.—143. **assay**=effort? Same as *essay*. Gr. *ék*, *ek*, out, *áyeiv*, again, to lead; *éxáyeiv*, exagain, to lead out, export; *éxáγιον*, exagion, Lat. *exagium*, weighing, trial of exact weight; Fr. *essai*, a trial. *Skeat*, *Brachet*.—145. **presently**=immediately? The word was more expressive of *immediateness* than it is now. Lat. *præ*, before, in front; *sens*, being. *Tempest*, IV, i, 42; *Mer. of Venice*, I, i, 183; *Matthew*, xxvi, 53.—146. **the evil**= 'The King's evil,' scrofula? Pope Alexander III (pope from 1159 to 1181) canonized Edward and recognized his miraculous gift of healing. The English sovereigns down to the death of Queen Anne in 1714, were supposed to possess this divine power. Charles I 'touched' 70 in one day at York; Charles X of France 'touched' 121 in one week, making the sign of the cross upon the forehead and saying, "The King touches thee, may God cure thee." It is said that the practice did not quite die out in France till the year 1825. In 1745 Prince Charles 'touched' a child for the 'evil' at Holyrood Palace. It was tried ineffectually on the child Sam. Johnson, then at the age of two years, in 1712. Up to 1719 the Prayer Book contained a service to be used as a part of the ceremony. It was at first printed on a separate sheet, but was introduced in the P. B. as early as 1684.—Holinshed is Shakespeare's authority here.—149. **solicits**=prevails by prayer [Clark and Wright]? moves by his prayers [Rolfe]?—Lat. *sollicitare*, to agitate, arouse; Old Lat. *sollus*, whole; *cttus*, shaken, excited, fr. *cière*, to arouse. *Skeat*. Like *litäre* in church Latin, it sometimes meant to prevail by petition.—152. **mere**. Line 89.—153. **stamp**. The coin, worth about 10 shillings, was called an *angel*, having on one side, in the time of Elizabeth, a figure of Michael piercing the dragon. That which Queen Anne hung on Johnson's neck is in the British Museum.—*Mer. of Ven.*, II, vii, 56.—154. **spoken**. III, iv, 8.—**coin**= 'stamp'

And sundry blessings hang about his throne
That speak him full of grace.

Enter Ross.

Macduff. See, who comes here ?

Malcolm. My countryman ; but yet I know him not. 160

Macduff. My ever-gentle cousin, welcome hither.

Malcolm. I know him now. Good God, betimes remove
The means that makes us strangers !

Ross. Sir, amen.

Macduff. Stands Scotland where it did ?

Ross. Alas, poor country !

Almost afraid to know itself. It cannot 165

Be call'd our mother, but our grave ; where nothing,

But who knows nothing, is once seen to smile ;

Where sighs and groans and shrieks that rent the air

Are made, not mark'd ; where violent sorrow seems

A modern ecstasy ; the dead man's knell 170

Is there scarce ask'd for who ; and good men's lives

Expire before the flowers in their caps,

Dying or ere they sicken.

Macduff. O, relation

Too nice, and yet too true !

in *Cymbeline*, V, iv, 24; *Merry Wives*, III, iv, 16.—160. **my countryman.** How recognized as a Scotchman?—163. **means.** Used both as singular and as plural in Shakes. — A. S. *mid*; Lat. *medius*; *medianus*; Old Fr. *meten*, middle, intermediate, mean; Mid. Eng. *menes*.—**makes.** Possibly old plu. in *s.* *Abbott*, 333.—II, i, 61.—167. **once**=ever? V, v, 15; *Hamlet*, I, v, 121.—168. **rent.** So the folios; old form of *rend*. As to the sound of *t* and *d* and *th*, see White's *Shakespeare*, Vol. xii, pp. 435, 436.—170. **modern**=common, trite, ordinary? the opposite of *old*, in II, iii, 2, which nearly=uncommon, extraordinary. So, 'full of wise saws and modern [*i. e.* trite] instances;' *As You Like It*, II, vii, 156; *Rom. and Jul.* III, ii, 120. Lat. *modus*, measure, fashion; *modo*, just now; *modernus*, of the present mode or fashion; Fr. *moderne*. — **ecstasy**, III, ii, 22. — **A modern ecstasy** = a slight nervousness [White]? — 171. **for who.** III, i, 122; *Abbott*, 274, 414. We still sometimes hear one say, colloquially, "Who for?" — 172. **flowers in their caps.** Scotch custom to stick sprigs of heath in their bonnets. *H. Rowe*.—Do flowers *expire*? — **or ere** = before? *Or* and *ere* are both from A. S. *ær*, ere, before. Probably *or ere* arose as a reduplicated expression in which *ere* repeats and explains *or*; later this was confused with *or e'er*; whence *or ever*. *Skeat*. — Pleonasm?—*Tempest*, I, ii, 11; *Hamlet*, I, ii, 147; *Maetznar*, iii, 446; *Abbott*, 131. — 174. **nice** = excellent? precise [Schmidt]? minute [Rolfe]? affected, elaborate [Delius]? particular [Dyce]? fancifully minute [Clark and Wright]? Lat. *ne*, not; *scire*, to know; *nescius*, ignorant; Old Fr. *nice*, lazy, idle, slack, dull; Mid. Eng. *nice*, foolish,

Malcolm.

What's the newest grief?

Ross. That of an hour's age doth hiss the speaker; 175
Each minute teems a new one.

Macduff.

How does my wife?

Ross. Why, well.

Macduff.

And all my children?

Ross.

Well too.

Macduff. The tyrant has not batter'd at their peace?

Ross. No; they were well at peace when I did leave 'em.

Macduff. Be not a niggard of your speech: how goes 't?

Ross. When I came hither to transport the tidings, 181
Which I have heavily borne, there ran a rumor
Of many worthy fellows that were out;
Which was to my belief witness'd the rather,
For that I saw the tyrant's power a-foot. 185
Now is the time of help; your eye in Scotland
Would create soldiers, make our women fight,
To doff their dire distresses.

Malcolm.

Be 't their comfort

We are coming thither; gracious England hath

Lent us good Siward and ten thousand men; 190

An older and a better soldier none

That Christendom gives out.

Ross.

Would I could answer

simple; later it took the sense of fastidious, and lastly, that of delicious. The remarkable changes in the sense may have been due to confusion with Eng. *nesh*, which sometimes meant 'delicate' as well as 'soft.' *Skeat.*—175. *hiss*, etc. "If a man tells a crime that is an hour old, they say 'buzz' to him for stale news." *Moberly*, who cites *Hamlet*, II, ii, 383.—176. *teems*=brings forth? is brought forth?—*Henry V.*, V, ii, 51; *Timon of A.*, IV, iii, 178.—A. S. *týman*, to teem; fr. *telm*, a progeny; Mid, Eng. *temen*, to produce.—177. *well*. "We use to say the dead are well"; *Antony and Cleop.*, II, vi, 83; see 2 *Kings*, iv, 26.—*children*. Here again editors are so anxious to fill out the metre that they make *children* a trisyllable. *Abbott*, 477. But how needful and how impressive, a pause after the word children!—179. *peace*. A like double meaning in *Richard II.*, III, ii, 127.—180. *niggard*=miser?—Icel. *hnögr*, stingy; allied to A. S. *hnéau*, sparing. The form of the root is *KNU*, preserved in Gr. *κνέειν*, *kuuein*, to scratch; so that the orig. sense is 'one who scrapes.' *Skeat.* For *ard* see our *Masterpieces*, page 244. *ard* is pejorative. *Worcester.*—*Hamlet*, III, i, 13.—183. *out*=up in arms [*Meiklejohn*]?—"He was 'out' in the '45'"="he was engaged in the Scotch Rebellion of 1745." *Clarke.*—184. *witness'd*=made credible [*Rolfe*]? evidenced to my belief [*Staunton*]? borne witness to, testified?—for that. Line 106; *Abbott*, 287, 288.—185. *power* often in *Shakes.*=military force, army. Line 236.—188. *doff*=do off, put off; *don*=do on; *dap*=do up.—191. *none*.

This comfort with the like ! But I have words
That would be howl'd out in the desert air,
Where hearing should not latch them. 195

Macduff. What concern they ?
The general cause ? or is it a fee-grief
Due to some single breast ?

Ross. No mind that 's honest
But in it shares some woe, though the main part
Pertains to you alone.

Macduff. If it be mine,
Keep it not from me, quickly let me have it. 200

Ross. Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound
That ever yet they heard.

Macduff. Hum ! I guess at it.

Ross. Your castle is surpris'd ; your wife and babes
Savagely slaughter'd ; to relate the manner 205
Were, on the quarry of these murder'd deer,
To add the death of you.

Malcolm. Merciful heaven !—
What, man ! ne'er pull your hat upon your brows ;
Give sorrow words : the grief that does not speak

Ellipsis? See IV. iii, 16. — 194. **would**.—See line 23; I, v, 20; I, vii, 34; V, viii, 65; *Abbott*, 329.—195. **latch**=catch? Possibly Lat. *laqueus*, a snare, noose; A. S. *læccan*, to seize; Mid. Eng. *lacchen*, to catch hold of.—*Sonnet* cxiii, 6. — 196. **fee-grief**=private grief [Moberly]? grief that hath a single owner [Johnson]? — A. S. *feoh*, *féo*, cattle; property; akin to Lat. *pecus*, cattle; whence pecuniary; from $\sqrt{\text{PAK}}$, to bind (from the tying up of cattle). *Skeat*. "*Fee simple* is the tenure conferring the highest rights of ownership." *Clark and Wright*. "The attorney has been guilty of a flat trespass on the poet." *Steevens*. For Grimm's law of consonant changes, by which Latin or Greek p, k or c, t, become in English respectively ph or f, ch, th, see our *Masterpieces*, pp. 23, 240. So *pater* becomes *father*; *cant-äre*, to sing, becomes *chant*. — 202. **possess** . . **with**=fill . . with [Rofe]? put . . in possession of? — 203. **hum!** — The interjection is imitative? Made with closed lips, the sound is in a marked degree internal and subjective. See our *Masterpieces*, p. 48, foot-note. — 206. **quarry**, I, ii, 14. — 208. "He pulled his hat down over his brows, And in his heart he was full woe." Old ballad of *Northumberland betrayed by Douglas*. — 209. See the beautiful verses in Tennyson's *Princess*, "Home they brought her warrior dead," etc. "Curæ leves loquuntur, ingentes stupent," light cares talk, great ones are struck dumb. Seneca's *Hippolytus*. Had Shakes. read Seneca? "He might have read the words in Florio's Montaigne's *Essays*, of which he is supposed to have

Whispers the o'er-fraught heart, and bids it break. 210

Macduff. My children too?

Ross. Wife, children, servants, all

That could be found.

Macduff. And I must be from thence!—

My wife kill'd too?

Ross. I have said.

Malcolm. Be comforted:

Let's make us medicines of our great revenge,

To cure this deadly grief. 215

Macduff. He has no children.—All my pretty ones?

Did you say all?—O hell-kite!—All?

What, all my pretty chickens and their dam

At one fell swoop?

Malcolm. Dispute it like a man.

Macduff. I shall do so; 220

But I must also feel it as a man:

I cannot but remember such things were,

That were most precious to me.—Did heaven look on,

And would not take their part? Sinful Macduff,

They were all struck for thee! naught that I am,

had a copy." *Collier*.—210. **whispers**. Transitive now? *Abbott*, 200. —**o'erfraught**. Swed. *frakta*, to freight, to freight; *frakt*, a cargo; Ger. *frachten*, to freight; Old Eng. *fraught*, to lade a ship. *Fraught* is now a participle only. *Skeat*. *Mätzner*, i, 344.—212. **And I must be**—and I was destined to be [*Abbott*, *Rolfe*] ? to think that I was compelled to be [*Clark* and *Wright*] ?—216. **He has no children**. *Who*? *Clark* and *Wright* say *Macbeth*, and that *Macduff* means, "I cannot be fully revenged, because I cannot kill any children of *his*." *Moberly* also says *Macbeth*. He cites 3 *Henry VI*, V, v, 63, and interprets, "Had *Macbeth* had children, he could not have done it." *Malone* says *Malcolm*, and quotes, "He talks to me that never had a son." *King John*, III, iv, 91. *Darmesteter* well says, "The context proves that *Macduff* is still absorbed in his anguish. He is thinking of his children, not of their murderer; of the loss that he has met with, not of the crime that has caused it. It is only by degrees that he arrives at the calmness of the resolution of vengeance." Is not the almost unparalleled pathos of "He has no children," implying that he therefore does not know what it is to lose them, better than the infernal savagery of the interpretation first quoted above?—"Macbeth had a son then alive named *Lulach*." *Malone*. Shakespeare thought otherwise?—22. **Dispute it**=contend with your present sorrow [*Steevens*] ? reason upon it [*Schmidt*] ? *Romeo and Jul.*, III, iii, 63.—221. Note the depth and power of the simple Saxon speech!—223, 224. **Did heaven look on**, etc. A question that every earnest man asks, sooner or later! In *Lear*, II, iv, 184–187, the old king appeals to the heavens, "Send down and take my part."

Not for their own demerits, but for mine, 225/
Fell slaughter on their souls. Heaven rest them now!

Malcolm. Be this the whetstone of your sword: let grief
Convert to anger; blunt not the heart, enrage it.

Macduff. O, I could play the woman with mine eyes, 230
And braggart with my tongue!—But, gentle heavens,
Cut short all intermission; front to front
Bring thou this fiend of Scotland and myself;
Within my sword's length set him; if he scape
Heaven forgive him too!

Malcolm. This time goes manly. 235
Come, go we to the king: our power is ready;
Our lack is nothing but our leave. Macbeth

"Alas, long-suffering and most patient God,
Thou need'st be surelier God to bear with us
Than even to have made us!"

Mrs. Browning's Aurora Leigh.

— 225. **naught.** A much stronger word than now, implying moral worthlessness, a meaning which has left but a trace of itself in our *naughty*. *Hamlet*, III, ii, 130; *Rom. and Jul.*, III, ii, 87; *Mer. of Ven.*, III, iii, 18. — 225, 226, 227. See the Second Commandment. — 229. **convert.** Lat. *con*, completely; *vertère*, to turn.—Transitive?—*Much Ado*, I, i, 123; *Richard II*, V, iii, 64. "Stones to water do convert." *Lucrece*, 592.—231. "Here, and not at line 216, the possibility of revenge first occurs to Macduff." *Delius*.—232. **intermission**=delay? interruption? intervening period of time?—Lat. *inter*, between; *mittere*, to send; *intermittere*, to send apart, interrupt; *intermissio*, a breaking off, cessation, interruption, delay. — *Mer. of Ven.*, III, ii, 199. — 234. **scape**, III, iv, 20.—235. **too**=besides forgiving me [Hudson]? as I also will in that case forgive him [Hudson]?—Hudson gives us the choice, and says by way of paraphrase, "If I don't kill him, then I am worse than he, and I not only forgive him myself, but pray God to forgive him also; or perhaps it is, then I am as bad as he, and may God forgive us both. I cannot point to an instance, anywhere, of language more intensely charged with meaning." Is Hudson right? Which?—**time.** Changed by Rowe, and nearly all editors since, to *tune*. Moberly, who retains *time*, interprets it as meaning *tune*, and Webster (*Unabridged Dict.*) defines it as meaning in music, 'measure of sounds, measure, time; as common or triple time,' illustrating by 'Some few lines set unto a solemn time,' from Beaumont and Fletcher. This may be the true interpretation. But it is quite Shakespearian to personify time, and to speak of Time's gait, 'Time goes upright,' *Tempest*, V, i, 3; 'travels in divers paces,' 'trots,' 'ambles,' 'gallops,' 'stands still,' with 'lazy foot,' with 'swift foot,' *As You Like It*, III, ii, 287-312; 'comes stealing on,' *Comedy of Errors*, IV, ii, 60; 'goes on crutches,' *Much Ado*, II, i, 319; 'steals on' with 'noiseless foot,' *All's Well*, V, iii, 41; is 'brisk and giddy-paced,' *Twelfth Night*, II, iv, 6, etc., etc.—**manly.** Adv. or adj.? *Abbott*, 447. See *angrily*, III, v, 1. — 237. **lack**, etc. "We need only the king's leave to set out"? "We need

Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may ;
The night is long that never finds the day. [Exeunt. 240

only to take our leave of the king"? — 239. **put on** = set to work [Schmidt]? stir up, instigate, urge on [Hudson]?—*Hamlet*, IV, vii, 130; V, ii, 386; *Macbeth*, I, iii, 124; III, i, 80.—This line is said by the editors to be an Alexandrine. Rightly?—What progress in the plot in this scene? Is it needed? Its prominent features? How much is original with Shakespeare? with Holinshed? Character of Macduff? Investigate the question of Macbeth's having had a son. (See French's *Shakespeareana Genealogica*, 1869.)

ACT V.

SCENE I. *Dunsinane. A Room in the Castle.*

Enter a Doctor of Physic and a Waiting Gentlewoman.

Doctor. I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gentlewoman. Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doctor. A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching! In this slumbry agitation, besides her walking and other actual performances, what at any time have you heard her say?

Gentlewoman. That, sir, which I will not report after her.

Doctor. You may to me, and 't is most meet you should.

Gentlewoman. Neither to you nor any one, having no witness to confirm my speech. 15

Enter LADY MACBETH, with a taper.

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.

ACT V. SCENE I.—Maginn says this scene runs easily into blank verse. Try it!—3. **into the field.** Steevens thinks Shakes. has made a mistake here, forgetting that Macbeth was shut up in Dunsinane. V, iv, 8, 9. Sound criticism?—IV, iii, 185; V, ii, 18.—4. **nightgown.** II, ii, 70.—8. **perturbation.** "The fiend is at mine elbow," and suggests that the country doctor loves 'to air his rhetoric'? Is it so?—9. **effects.** Peculiar sense of *effects*? *Hamlet*, III, iv, 127; *Lear*, I, i, 178; II, iv, 174.—**watching.** II, ii, 71.—10. **slumbry.** Abbott, 450, gives other adjectives similarly formed.—**actual** distinguished from what?—16. *Lo.* A. S. *lá*, lo!—A. S. *lá*, lo, and *lætan*, to look, have nothing in common but the initial letter. *Lá* is a natural interjection

Doctor. How came she by that light ?

Gentlewoman. Why, it stood by her : she has light by her continually ; 't is her command. 20

Doctor. You see, her eyes are open.

Gentlewoman. Ay, but their sense are shut.

Doctor. What is it she does now ? Look, how she rubs her hands. 24

Gentlewoman. It is an accustomed action with her, to seem thus washing her hands : I have known her continue in this a quarter of an hour.

Lady Macbeth. Yet here 's a spot.

Doctor. Hark ! she speaks : I will set down what comes from her, to satisfy my remembrance the more strongly. 30

Lady Macbeth. Out, damned spot ! out, I say !—One : two : why, then, 't is time to do 't—Hell is murky !—Fie, my lord, fie ! a soldier, and afeard ? What need we fear who knows it, when none can call our power to account ?—Yet who would have thought the old man to have had so much blood in him ? 36

Doctor. Do you mark that ?

Lady Macbeth. The thane of Fife had a wife : where is she now ?—What, will these hands ne'er be clean ?—No more o' that, my lord, no more o' that : you mar all with this starting. 41

Doctor. Go to, go to ; you have known what you should not.

to call attention. *Skeat.*—17. **close.** III, v, 7; *Julius Cæsar*, I, iii, 130. — 20. **her command.** Why? "Was this to avert the presence of those 'sightless substances'?" *Bucknill.*—I, v, 47.—22. **are shut.** So the folios. 'Sense' in Sonnet cxii, 10, where it is used of the sense of 'hearings,' is unmistakably plural. It may be here. Most critics change the *are* to *is*. Rightly? *Abbott*, 471, names quite a number of plurals in which the *s* is not sounded, or even not printed. II, iv, 14.—27. **a quarter of an hour,** etc. "What a comment on her former boast!" *Bucknill*; II, ii, 67.—32. **Hell is murky.** She repeats Macbeth's words [Steevens]? We do not agree with Steevens. *Clark and Wright.* 'Grand revelation of the murderess's soul-dread.' *Clarke.*—Since Macbeth signified his willingness to 'jump the life to come,' has he expressed any fear of hell? Does she, less sceptical, believe in the reality of 'the dunnest smoke of hell'? I, v, 49.—34. **call . . . to account.** "The king can do no wrong." *Rushton.*—35, 36. "In her former literal fashion, she wondered that an old man should have had so much blood in him, thinking only of the physical fact." *White.*—38, 39. **where is she now?** How much remorse is concentrated in this!—39. **ne'er be clean?** See II, ii, 67.—40. **you mar all,** etc. See III, iv, 63.—43. **Go to,** an old phrase of varying import, sometime

Gentlewoman. She has spoke what she should not, I am sure of that; heaven knows what she has known. 45

Lady Macbeth. Here 's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doctor. What a sigh is there! The heart is sorely charged. 50

Gentlewoman. I would not have such a heart in my bosom for the dignity of the whole body.

Doctor. Well, well, well,—

Gentlewoman. Pray God it be, sir. 54

Doctor. This disease is beyond my practice: yet I have known those which have walked in their sleep who have died holily in their beds.

Lady Macbeth. Wash your hands, put on your night-gown; look not so pale.—I tell you yet again, Banquo 's buried; he cannot come out on 's grave. 60

Doctor. Even so?

Lady Macbeth. To bed, to bed! there 's knocking at the gate: come, come, come, come, give me your hand.

meaning *hush up*, sometimes *come on*, sometimes *go ahead*. To whom does the doctor say this? to the gentlewoman? or, without intending that she shall hear it, to Lady Macbeth? — *Genests*, xi, 3, 4, 7; 2 *Kings*, v, 5.—46. **the smell of the blood.** Nothing is more sickening than the odor of blood; partly so, because the imagination conspires to the same result? — "It was, I believe, Madame De Stael who said, somewhat extravagantly, that the smell is the most poetical of the senses. It is true that the more agreeable associations of this sense are fertile in pleasing suggestions of placid, rural beauty, and gentle pleasures.

But the smell has never been successfully used as a means of impressing the imagination with terror, pity, or any of the deeper emotions, except in this dreadful sleep-walking scene of the guilty queen, and in one parallel scene of the Greek drama, as wildly terrible as this. It is that passage of the *Agamemnon* of Æschylus, where the captive prophetess Cassandra, wrapt in visionary inspiration, scents first the smell of blood, and then the vapors of the tomb breathing from the palace of Atreides, as ominous of his approaching murder." *Verplanck* — Had Shakes. read Æschylus? What resemblance between Clytemnestra and Lady Macbeth? — 48. Oh. "We hear the long, low groan of the soul in agony." *Morley*. — 49. **sorely.** A. S. *sár*, painful; Icel. *sárr*, sore, aching; Ger. *sehr*, sorely, extremely, very. *Skeat*. — **charged.** IV, iii, 210. — **for all the dignity**, etc. — though all the rest of the body were raised to the highest dignity [Meiklejohn]? *dignity*, etc., is the queenly rank of the lady herself [Clark and Wright]? — 53, 54. **well, well, etc.** "Does she misunderstand the doctor's 'well, well, well,' or does she mean this?" In a farther hint how dreadful the thing is? *Hud-* *ha!* 56. **why?** very much, who indicates an individual, *which* 'a kind of per- See who Jon's *Il Pens.* *quæ*: *which*, *Lat. qualis*. — **who have died** — and

What 's done cannot be undone. To bed, to bed, to bed.

[Exit.

Doctor. Will she go now to bed ?

65

Gentlewoman. Directly.

Doctor. Foul whisperings are abroad. Unnatural deeds
Do breed unnatural troubles : infected minds

To their deaf pillows will discharge their secrets.

More needs she the divine than the physician.—

70

God, God forgive us all !—Look after her ;

Remove from her the means of all annoyance,

And still keep eyes upon her. So, good night ;

My mind she has mated, and amaz'd my sight.

I think, but dare not speak.

75

Gentlewoman.

Good night, good doctor.

[Exit.

SCENE II. *The Country near Dunsinane.*

*Drum and colors. Enter MENTEITH, CAITHNESS, ANGUS,
LENNOX, and Soldiers.*

Menteith. The English power is near, led on by Malcolm,
His uncle Siward, and the good Macduff.

yet they have died. *Abbott*, 266.—69. on 's. *On* was often used for *of*, particularly in rapid speech. *Abbott*, 182.—72. *remove*, etc. For fear of suicide [*Delius*] ? to prevent her from harming others ? to prevent any further strain upon her nerves ? — V, viii, 70, 71. — *annoyance* was used in a stronger sense than it is now [*Clark and Wright*] ? *Richard III*, V, iii, 157. *Lat. in odio*, in hatred ; *in odio habui*, I had in hatred, I was sick and tired of ; *Old Fr. anoter, enuier*, to annoy, trouble ; *Fr. ennuyer*, to tire, weary, annoy. *Skeat, Brachet*. — 74. *mated* = terrified [*Moberly*] ? confounded ? matched ? — Arabic *māta*, he died ; *Turk. and Pers. māt*, astonished, amazed, conquered, check-mated ; *Old Fr. mat*, "deaded, mated, amated, quelled, subdued," *Cotgrave* ; *Mid. Eng. mate*, confounded. *French échec*, a check ; *échecs*, chess. Properly *check-mate*, *French échec et mat*, *Persian schach-mat* = the king is dead. *Brachet*. — Observe in this scene the correspondences and parallelisms between Lady Macbeth's utterances on the one hand, and on the other, the sayings and doings in II, ii, and III, iv. — Why is this scene prose ? In answer it may be said (1) that there is a kind of rhythm running through it ; (2) that the irregular and fitful utterances of a somnambulist would hardly seem natural if expressed in perfect metre ; (3) that whispered questions and answers are not easily capable of rhythm which requires distinct vowel sounds. Our *Masterpieces in Eng. Lit.*, p. 169. — "I suspect that the matter of this scene is too sublime, too austere grand, to admit of anything so artificial as the measured language of verse" *Hudson*. "The pain and horror have become too base and too light and matter of fact to be raised into the level of poetry," *Metkies*, etc.

SCENE II. — 1. power, IV, iii, 238. — 2. *unself* import, *so* — 134. — 135.

Revenge burn in them ; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man.

Angus. Near Birnam wood 5
Shall we well meet them ; that way are they coming.

Caithness. Who knows if Donalbain be with his brother ?

Lennox. For certain, sir, he is not. I have a file
Of all the gentry : there is Siward's son,
And many unrough youths, that even now 10
Protest their first of manhood.

Menteith. What does the tyrant ?

Caithness. Great Dunsinane he strongly fortifies.
Some say he's mad ; others, that lesser hate him,
Do call it valiant fury : but, for certain,
He cannot buckle his distemper'd cause 15
Within the belt of rule.

Angus. Now does he feel
His secret murders sticking on his hands ;
Now minutely revolts upbraid his faith-breach :
Those he commands move only in command,

venges. For the plural see *loves*, III, i, 121 ; V, viii, 61.—**dear causes.** For *dear* see *Hamlet* (our edition) I, ii, 182. "Throughout Shakes. and all the poets of his and a much later day, we find *dearest* applied to that person or thing which, for us or against us, excites the liveliest interest." *Caldecott.* A. S. *deore*, *dyre*, dear, expensive ; allied to Icel. *dyrr*, dear, precious. — *Richard III*, II, ii, 77 ; *Tempest*, II, i, 132 ; *Lear*, I, iv, 263 ; IV. iii, 51.—4. **bleeding**=bloody deeds? See note on mortified.—**alarm.** II, i, 53. — 5. **mortified**=dead [Meiklejohn]? perhaps dead to the world, i. e., religious [Clark and Wright]? with body macerated or harassed into compliance with the mind [Johnson]? deprived of vital faculty, made apathetic and insensible [Schmidt]? indifferent to the concerns of the world [Knight]?—*Romans*, viii, 13 ; *Coloss.*, iii, 5. Lat. *mortificāre*, to cause death ; *mortī*-, crude form of *mors*, death ; and *fac*-, for *fac-ere*, to make, cause. *Skeat.*—"May it not mean 'the dead man'? 'mortified' in the literal sense?" [The idea of] "bleeding" may have been "suggested (line 4) by the well-known superstition that the corpse of a murdered man bled afresh in presence of the murderer." *Clark and Wright.* If this last is correct, then *alarm* may be taken either in its literal sense, or in its usual meaning. Preference?—8. **file.** III, i, 94.—10. **unrough**=smooth-faced, beardless? *Tempest*, II, i, 245. — 11. **protest.** Lat. *pro*, publicly ; *testāri*, to bear witness.—13. **lesser.** I, iii, 65. — 14. **fury**=inspiration, heroic rapture [Hudson]? Lat. *furēre*, to be mad, frenzied ; to be inspired.—15. **distemper'd cause**=disorganized party, the disordered body over which he rules [Clark and Wright]? Herodotus, Thucydides, and Xenophon speak of εὐζωνοὶ ἀνδρες, euzōnoi andres, well-belted men, i. e., active, unincumbered, vigorous men. 2 *Henry IV*, III, i, 88-41. *Troil. and Cres.*, II, ii, 30.—18. **minutely**=happening every minute, continual [Schmidt]? The word is adverbial? See Milton's *Il Penseroso*, 130.—19. **in**, like the *in*, IV, iii, 20.—20. **noth-**

Nothing in love ; now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

20

Menteith. Who then shall blame
His pester'd senses to recoil and start,
When all that is within him does condemn
Itself for being there ?

Caithness. Well, march we on,
To give obedience where 't is truly owed :
Meet we the medicine of the sickly weal,
And with him pour we in our country's purge
Each drop of us.

25

Lennox. Or so much as it needs,
To dew the sovereign flower and drown the weeds. 30
Make we our march towards Birnam. [*Exeunt, marching.*]

SCENE III. *Dunsinane. A Room in the Castle.*

Enter MACBETH, Doctor, and Attendants.

Macbeth. Bring me no more reports ; let them fly all :
Till Birnam wood remove to Dunsinane,
I cannot taint with fear. What 's the boy Malcolm ?
Was he not born of woman ? The spirits that know

ing, "like 'noway,' 'nought,' 'not' (A. S. *náht*, i. e. 'no whit'), is often used adverbially." *Abbott*, 55.—21. **hang loose.** Another of Shakespeare's images of dress ! I, iii, 145 ; vii, 34, etc.—23. **pester'd.** The old sense is to 'encumber' or 'clog.' Old Fr. *empestrer*, to intangle, trouble, incumber ; Fr. *empêtrer* ; Lat. *pastorium*, a clog for horses at pasture ; *pascere*, to feed ; particip. *pastus*, fed, pastured. Wholly unconnected with *pest*. *Skeat.*—But has not the word *pest* influenced the signification, made it more intense?—to **recoil**=what?—To originally denoted a purpose. Gradually it was used in other and more indefinite senses, 'for,' 'about,' 'as regards,' 'in,' etc. *Abbott*, 356 ; IV, ii, 69.—On *recoil*, see IV, iii, 19.—27. **medicine**=physician [*Warburton*, *Schmidt*, etc.]? remedy?—Gr. base *μαθ*, math, in *μανθάνειν*, manthanein, to learn ; γ/MA, MAN, to think ; Lat. *mederi*, to heal ; *medicus*, a physician ; *medicina*, medicine ; French *médecin*, physician. *All's Well*, II, i, 72 ; *Winter's Tale*, IV, iv, 576. Moberly prints *medecin*. Well?—**weal.** III, iv, 76.—28. **him.** Whom?—**purge**=cure [*Schmidt*] ? purification from guilt? Lat. *purus*, free from stain ; *agere*, to make, drive ; *purgare* ; Fr. *purger*, to purify.—30. **sovereign**=royal? supreme? powerfully remedial?—In *Coriolanus*, II, i, 197, we have 'sovereign (i. e. supremely medicinal) prescription.' See *Henry IV*, I, iii, 57 ; *Milton's Comus*, 639.—Is this scene of any value? Reason for your opinion?

SCENE III.—1. **them.** Whom? See lines 7, 49.—3. **taint.** In *Twelfth Night*, III, iv, 125, 126, we read, "lest the device take air and taint."—Gr. *ρέγειν*, tengein, to wet, moisten, stain ; Lat. *tingere*, to dye, to color. French *teindre*, to stain ; *taint*, a tincture, stain. Perhaps con-

All mortal consequences have pronounc'd me thus : 5
 'Fear not, Macbeth ; no man that 's born of woman
 Shall e'er have power upon thee.' Then fly, false thanes,
 And mingle with the English epicures :
 The mind I sway by and the heart I bear
 Shall never sag with doubt nor shake with fear. 10

Enter a Servant.

The devil damn thee black, thou cream-fac'd loon !
 Where got'st thou that goose look ?
Servant. There is ten thousand—
Macbeth. Geese, villain ?
Servant. Soldiers, sir.
Macbeth. Go prick thy face, and over-red thy fear,
 Thou lily-liver'd boy. What soldiers, patch ? 15

fused with *attaint*. *Skeat.*—5. How to scan this line? Does it suffice that we make out five accented syllables? Abbott, 471, 496, shortens the word *consequences* to two or three syllables. But see note on IV, ii, 72; V, iv, 6.—*me thus*=to me thus? me to be thus circumstanced? Clark and Wright think either explanation is satisfactory. Preference?—8. **English epicures.** Shakes. took the thought (of English epicureanism) from Holinshed. *Steevens.* Gluttony was a common charge brought by the Scotch against their wealthier neighbors. *Clark and Wright.* Epicurus (B. C. 342-270), born in Samos, resident after the age of 36 at Athens, established the so-called Epicurean school of philosophy, which taught that the highest good is happiness. He was a better man than many of his followers, who gave themselves over to sensuality. See the Class. Dict.—9. *sway*=rule? am ruled? Clark and Wright slightly prefer the latter.—Teut. base $\sqrt{\text{swag}}$, to sway, swing; also to sag, give way; Norweg. *svaga*, to sway, swing, reel; Icel. *svetaja*, to bow, bend; Eng. *sway*, to swing, incline to one side, influence, rule over. *Skeat.*—*Twelfth Night*, II, iv, 31.—10. **sag.** Swedish *sacka*, to settle, sink down, allied to Ger. *sacken*, to sink. It seems to be an unassalised form of *stnk*. There may have been some confusion with A. S. *sgan*, to sink. *Skeat.* *Sag* is a very common word in America, but rare in England.—11. **loon**=rogue, worthless fellow [Chambers]?—Old Dutch *loen*, a lown, a base fellow. Prob. akin to *lame*. *Skeat.*—The commentators all concur in this meaning; but knowing that the water-bird *loon* is very cowardly, and, like other swimming birds, on land very awkward, and remembering the derogatory use of names of birds, as *booby*, *gull*, *goose*, etc., we incline to think that the image in Shakespeare's mind was that of the 'great northern diver.' This is strengthened by the change to *goose* in the next line. See the pictorial illustration in Webster's Unabridged Dict., and imagine how this servant looked to Macbeth!—13. **is.** See II, iii, 122. Abbott, 335.—14. **over-red.**—Color symbolic of what? Any substantial foundation for the belief?—*Merchant of Venice*, II, i, 7.—15. **lily-liver'd.** See note on II, ii, 65; *Lear*, II, ii, 15; 2 *Henry IV*, IV, iii, 96.—**patch**=clown? a domestic fool, supposed to be so called from his parti-colored dress [Schmidt]? The supposition that

Death of thy soul ! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face ?

Servant. The English force, so please you.

Macbeth. Take thy face hence.— [*Exit Servant.*

Seyton !—I am sick at heart.

When I behold—Seyton, I say !—This push 20
Will cheer me ever, or disseat me now.

I have liv'd long enough : my way of life
Is fall'n into the sear, the yellow leaf,
And that which should accompany old age,
As honor, love, obedience, troops of friends, 25
I must not look to have ; but, in their stead,
Curses, not loud but deep, mouth-honor, breath,
Which the poor heart would fain deny, and dare not.—
Seyton !

Enter SEYTON.

Seyton. What 's your gracious pleasure ?

'patch' is a nickname from the dress is most probably right. *Skeat.*—*Mer. of Ven.*, II, v, 45.—16. **linen cheeks.** "Their cheeks are paper." *Henry V.*, II, ii, 74.—17. **to fear.** Is fear personified? or is it a verb here?—19. **Seyton.** Not pronounced Satan!—20. **push.** Meaning? III, iv, 82.—"And sudden *push* gives them the overthrow," *Julius Cæsar*, V, ii, 5. — **disseat** = dethrone? The 1st folio has *dis-eate*; the others, *disease*. We supply the missing *s*, and drop the final *e*. As Clark and Wright suggest, *disease* 'seems to be too feeble a word.' To which we may add that he is *sick* enough already! *troubled* enough, too, if that is what *disease* means. Most editors, however, change *cheer* to *chair* (i. e. enthrone, or keep on the throne). Says White, "*Chair* is pronounced *cheer* even now by some old-fashioned folk," and he regards *cheer* as 'a mere phonographic irregularity of spelling.' But Mr. Ellis will not allow 'cheer' to be a phonetic spelling of 'chair.'—The question of the right reading is a difficult one; but we adhere to our rule of avoiding unnecessary changes in the first folio text. Those who like may pronounce *cheer chair*, or, like our great-grandfathers, say *cheer* and mean *chair*! Note the double antithesis. For arguments and conjectural readings, see *Furness*.—22. **way**=path? Johnson changed this to *may*. The emendation is very plausible, and has given rise to much discussion. Does it make better sense, or more consistent metaphor? See *Furness*.—23. **sear**=decay [Moberly]? withered?—A, S. *sear*, sere; *sear*ian, to dry up, to wither. IV, i, 113.—**yellow leaf.** *Sonnet*, lxxiii, 2.—24. **should accompany.** What desirable accompaniments are unmentioned here?—old age. Note the profound melancholy and *ennui* of the passage.—'One of those touches of long time, systematically thrown in at intervals, to convey the effect of a sufficiently elapsed period for the reign of the usurper since the murder of Duncan.' *Clarke*. Select other allusions that indicate a long lapse of time since the opening scene; as, III, i, 29; IV, i, 142, etc.—27. **breath.** See II, i, 61. The commentators do not notice that this pas

Macbeth.

What news more ? 30

Seyton. All is confirm'd, my lord, which was reported.

Macbeth. I'll fight till from my bones my flesh be hack'd.
Give me my armor.

Seyton. 'T is not needed yet.

Macbeth. I'll put it on.

Send out moe horses, skirr the country round ; 35

Hang those that talk of fear. Give me mine armor.—

How does your patient, doctor ?

Doctor. Not so sick, my lord,

As she is troubled with thick-coming fancies,

That keep her from her rest.

Macbeth. Cure her of that.

Canst thou not minister to a mind diseas'd, 40

Pluck from the memory a rooted sorrow,

Raze out the written troubles of the brain,

And with some sweet oblivious antidote

Cleanse the stuff'd bosom of that perilous stuff

sage is a recollection of *Isaiah*, xxix, 13, repeated in *Matthew*, xv, 8, and *Mark*, vii, 6, "This people draw near me with their mouth, and with their lips do honour me; but have removed their heart," etc.—35. *moe*.—Two folios have *moe*. This obsolete word, which has given place to *more*, relates to *number*; whereas *more* relates to *size*. See V, v, 12.—In *Much Ado*, II, iii, 65, it rhymes to *so*. Mid. Eng. *mo*, more in number. Frequent in Chaucer and other old writers. See note V, v, 12.—*skirr*=scour=pass quickly over?—There seems to be a natural fitness in the sound *sk* (or *sc*) to express swift motion, as in (*skirl*, provincial Eng.) *scud*, *skip*, 'skedaddle,' *skirr*. Our *Masterpieces*, page 56. — *Scour* is fr. Lat. *ex* (intensive prefix), out and out, very; *curare*, to take care; Old Fr. *escurer*; Fr. *écurer*.—What are we to infer as to Macbeth's mental state from these rapid changes of the subject of conversation?—39. *cure her*. The 1st folio omits *her*, and some editors think the text better without it. Is it?—40. *thou*. Like *du* now among the Germans, *thou* in the time of Shakes. expressed, (1) affection towards friends, (2) good-humored superiority to servants, (3) contempt or anger to strangers, (4) solemnity in the higher poetic style and in solemn prayer, since it was somewhat fallen into disuse and was archaic. *Abbott*, 231. — 42. *Hamlet*, I, v, 98 to 103. — 43. *oblivious* = forgetful? causing forgetfulness? Lat. *obliviosus*, forgetful; causing forgetfulness. Horace applies the term to Massic (Campanian) wine! — 44. *stuff'd bosom*. . . . *stuff*. "This can hardly be right. One or other of these words must be due to a mistake of transcriber or printer. Pope read 'full' for 'stuff'd.'" *Clark and Wright*. But why not let Macbeth, in his wild excitement, have his grim, inelegant, verbal play? "Similar repetitions are not uncommon in Shakes." *Rolfe*.—Compare V, ii, 19; *Rom. and Jul.*, III, ii, 92; and V, iii, 60, 72; also *Antony and Cleop.*, I, i, 44; *All's Well*, II, ii, 160, etc. Compare Milton's 'tempted our attempt': *Par. Lost*, i, 642; 'brought into this world a world of woe,' *Par. Lost*, ix, 11, etc. These are imitations of Scripture; thus 'stay

Which weighs upon the heart?

Doctor.

Therein the patient 45

Must minister to himself.

Macbeth. Throw physic to the dogs, I 'll none of it.—

Come, put my armor on ; give me my staff.—

Seyton, send out.—Doctor, the thanes fly from me.—

Come, sir, dispatch.—If thou couldst, doctor, cast 50

The water of my land, find her disease,

And purge it to a sound and pristine health,

I would applaud thee to the very echo,

That should applaud again.—Pull 't off, I say.—

What rhubarb, senna, or what purgative drug, 55

Would scour these English hence? Hear'st thou of them?

Doctor. Ay, my good lord ; your royal preparation

Makes us hear something.

Macbeth. Bring it after me.—

I will not be afraid of death and bane 59

Till Birnam forest come to Dunsinane. [Exit.

Doctor. Were I from Dunsinane away and clear,

Profit again should hardly draw me here. [Exit.

and staff,' *Isatah*, iii, 1, where the original Hebrew was happily reproduced. — Maginn sees in this passage a trace of Homer's *Odyssey*, IV, 220-226, where "Helen's medicament was ἄχολον, achōlon, that could minister to a mind diseased; νηπιθήs, nēpithēs, that could pluck from the memory a rooted sorrow; κακῶν ἐπὶλεθον ἀπάντων, kakōn epilethon hapantōn, that, being oblivious, could raze out the written troubles." It is said that there were at this time French and Latin translations of the *Odyssey* [Chapman's appeared in 1614], but not English. Was it so? — 47. I'll none. *Proverbs*, i, 25, 'and (ye) would none of my reproof.' — 48. staff=lance [Schmidt?]; baton [Clark and Wright, Darmesteter, etc.]? — From *ν στα*, to stand; *A. S. stæf*, staff; *Gael. stob*, to fix in the ground as a stake; Irish *stobaim*, I stab; *Mid. Eng. staf*, a long piece of wood, stick, prop, pole, or cudgel; allied to *stub* and *stab*. *Skeat*. — In *King John*, II, i, 318, and elsewhere in *Shakes.*, staff appears to mean 'spear,' and sometimes 'a walking cane,' as in *Mer. of Ven.*, II, ii, 57. In *V*, vii, 18, *staves* is said to mean 'spear shafts.' — 50. sir. To whom is this addressed? — cast=medically examine? — 51. purge. *III*, iv, 76. — 54. Pull 't off. What? — 55. senna. So folio 4. Folio 1 has *cyme* (which may be a misprint for *cynne*); folios 2 and 3 *ceny*. *Senna* was pronounced *seeny* by many in our childhood, as some of us well remember from having drunk the dreadful cathartic 'salts and seeny'! *Ital. sena*; *Arab. sanā*; *Old Fr. senné*; *Fr. séné*; spelt *sena* in *Phillip's* (ed. 1706); the older name is *seny* or *senié*; the dried leaflets of some kinds of cassia. *Skeat, Brachet*. — 58. Bring it after me. The same that was pulled off? Line 54. — 59. bane. *A. S. bana*, a murderer; akin to *Icel. bant*, death, a slayer; *Gr. φόνος*, phonos, murder; *Mid. Eng. bane*, harm, destruction. *Skeat*. See *ratsbane*, *henbane*. — 59, 60, 61, 62. Fleay rejects these four lines as spurious, because feeble. *Hudson* concurs. Reason sufficient?

SCENE IV. *Country near Birnam Wood.*

Drum and colors. Enter MALCOLM, old SIWARD and his Son, MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, Ross, and Soldiers, marching.

Malcolm. Cousins, I hope the days are near at hand
That chambers will be safe.

Menteith. We doubt it nothing.

Siward. What wood is this before us?

Menteith. The wood of Birnam.

Malcolm. Let every soldier hew him down a bough,
And bear 't before him; thereby shall we shadow 5
The numbers of our host, and make discovery
Err in report of us.

Soldiers. It shall be done.

Siward. We learn no other but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.

Malcolm. 'T is his main hope; 10
For where there is advantage to be given,
Both more and less have given him the revolt,
And none serve with him but constrained things

SCENE IV.—2. *That*=in which? when? III, ii, 32.—*chambers*, etc. Referring to Duncan's murder [Ritson]? to Lady Macduff's? to both? to the spies, III, iv, 131, 132 [Hudson]? to chambers in general; as we say 'every man's house will be his castle' [Clark and Wright]?—5. *shadow*. Meaning?—6. *discovery*=reconnoitering, the report of scouts [Clark and Wright]? This refers to Macbeth's spies [Delius]? As to the sanction see note on IV, ii, 72; IV, i, 153.—8. *other*. Note the peculiar use. *Abbott*, 12.—10. *setting*=sitting? taking a military position? not quite equivalent to 'sitting'? beginning a siege? pitching a camp? *Cortolanus*, I, ii, 28; III, 96.—11. *given*, etc. A much-disputed passage, which nearly all editors think corrupt. Many substitute *taken* for *ta'en*, or *gotten* for 'given.' If, however, we regard the antithesis as being between *advantage* and *revolt*, perhaps the old folio text will afford a sufficient meaning. Thus: wherever there is an advantageous position, or other favor, that might be given to Macbeth by loyal subjects, there his subjects have abandoned the post to the enemy, have withheld all benefit from Macbeth, and have given him not *advantage*, but *revolt*.—Test this explanation.—12. *more and less*=larger numbers and fewer? high and low? higher and humbler? great and small? *Abbott*, 17, thinks *less* here refers to rank. *Twelfth N.*, I, ii, 33.—See V, iii, 35. A. S. *má*, more, akin to Ger. *mehr*, Gothic *maia*, Lat. *magis*, more; A. S. *mara*, greater, larger; Icel. *metri*, Goth. *maiza*, greater; Mid. Eng. *more*, larger in size, bigger; "*more and less*"=greater and smaller (Chaucer). *Skeat*.—*Læssa* (*less*) is the comparative from a base *las*, feeble; Mid. Eng. *lessè*, *les*. *Skeat*.

Whose hearts are absent too.

Macduff. Let our just censures
Attend the true event, and put we on 15
Industrious soldiership.

Seward. The time approaches
That will with due decision make us know
What we shall say we have and what we owe.
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate ;
Towards which advance the war. [*Exeunt, marching.*]

SCENE V. *Dunsinane. Within the Castle.*

Enter MACBETH, SEYTON, and Soldiers, with drum and colors.

Macbeth. Hang out our banners on the outward walls ;
The cry is still 'They come !' Our castle's strength
Will laugh a siege to scorn ; here let them lie
Till famine and the ague eat them up.
Were they not forc'd with those that should be ours, 5
We might have met them dareful, beard to beard,
And beat them backward home. [*A cry of women within.*
What is that noise ?

Seyton. It is the cry of women, my good lord. [*Exit.*]

Macbeth. I have almost forgot the taste of fears :
The time has been, my senses would have cool'd 10

—14. *censures*, etc. "Proleptical form of speech. . . . Let our judgments wait for the actual results, the issue of the contest, *in order that they may be just*" [Hudson] ?—Lat. *censere*, to count, estimate, judge ; *censura*, opinion, judgment. — "Censure (*i. e.* judge) me in your wisdom," *Julius Cæsar*, III, ii, 15.—16. *have and owe*, etc. = property and allegiance [Warburton] ? — *owe* = possess ? are under obligation or indebted for ?—Shakes. uses it in both senses. I, iv, 22 ; V, ii, 26 ; I, iii, 76 ; iv, 10 ; III, iv, 113.—19. Scan, making 5 accented syllables.—*relate*, etc. = "There's no use in talking about it, and eating the air of expectation ; nothing but plain, old-fashioned fighting will decide the matter" [Hudson] ?—Value of this scene ?

SCENE V.—1. Keightley would put an exclamation point after 'banners,' and no pause after 'walls.' Properly ?—So Edwin Forrest used to deliver the lines. What is the proper place in which to hang out the banners ?—5. *forc'd* = reinforced [Singer, Schmidt, etc.] ? stuffed, filled out ?—*Force* is given in *Skeat* as a corruption of *farce*, to stuff (Lat. *farciare*, to stuff), and the Collier MS. substitutes *farce'd*.—*Troilus and Cres.*, V, i, 55.—7. *beat*. The Elizabethans dropped the *be* very often, when there was no danger of the curtailed form being confused with the infinitive. *Abbott*, 343.—*has been*, etc. II, ii, 58.—10. *cool'd*. 'Coil'd' for 'recoiled' has been suggested as better than

To hear a night-shriek, and my fell of hair
 Would at a dismal treatise rouse and stir
 As life were in 't. I have supp'd full with horrors ;
 Direness, familiar to my slaughterous thoughts,
 Cannot once start me.—

Re-enter SEYTON.

Wherefore was that cry ? 15

Seyton. The queen, my lord, is dead.

Macbeth. She should have died hereafter ;
 There would have been a time for such a word.
 To-morrow, and to-morrow, and to-morrow,
 Creeps in this petty pace from day to day 20
 To the last syllable of recorded time,
 And all our yesterdays have lighted fools
 The way to dusty death. Out, out, brief candle !
 Life 's but a walking shadow, a poor player

cool'd; also "quail'd." Any need of change? May senses be personified here? Does fear chill? If so, how? If not, whence the belief?—11. *fell*=scalp [Dyce]? crop [Nichols]?—A. S. *fel*, *fell*, skin. Allied to Gr. *πέλλα*, *pella*; Lat. *pellis*; Icel. *fell*; Eng. *pelt*, skin.—12. *treatise*=story?—Lat. *trahère*, to draw; *tractare*, to handle; Fr. *traiter*, to treat; Eng. *treat*, to handle in a particular manner; discourse of. In *Much Ado*, I, i, 281, it means *talk*. *Rolfe*.—13. *as*. I, iv, 11. — *with*. IV, ii, 32.—14. *direness*. Gr. *δειδεν*, *deidein*, to fear; *δειρός*, frightful; Lat. *dīrus*, dreadful. On *-ness*, see note on "rawness," IV, iii, 26.—15. *once*. IV, iii, 167.—*start*. *Startle* is said to be properly a frequentative form of *start*.—16. *the queen . . . is dead*. Why no utterance of grief or even of surprise?—17. *should* = would? ought to? Is he finding fault, as if she 'had no business' to be dying at a time like this?—10. *word*, etc. Johnson suggested that the true reading might be "time for—such a world!" Reasonable?—In *Richard II*, I, iii, 152, we read, "the hopeless word of 'never to return'."—19. Halliwell, quoted by Furness, thinks Shakes. here recollected a passage which certainly has points of resemblance in Barclay's *Ship of Fools* (1570), "*Cras, cras, cras, to-morrow we shall amend*," etc.—21. *last syllable*. 'to the utmost syllable of your worthiness.' *All's Well*, III, vi, 62.—*recorded*=*recording* or *recordable* [Steevens]? not only that *has been* but *shall be* recorded [M. Mason]? *prophetically recorded* as yet to come, meaning *the day of judgment*, Rev. x, 5, 6 [Elwin]? of which a record shall be kept, as opposed to eternity [Dalglish]? *prolepsis*, of the record (of time) [Hudson]?—22. *yesterdays*. "Each day, that has successively become yesterday, has been a to-morrow, and (as such) has been an *ignis fatuus*, lighting fools the way to death." *Allen*.—23. *dusty*. So the 1st folio. The 2d, 3d and 4th have *study*, and several editors prefer it. What say you?—'Inviting it to dusty death's defeature.' *Fig for Fortune*, Copley (1596); 'the dust of death', *Psalm* xxii, 15; 'dust to dust,' *Burial Service*.—24, 25. *player . . . stage*, etc.

That struts and frets his hour upon the stage
 And then is heard no more ; it is a tale
 Told by an idiot, full of sound and fury,
 Signifying nothing.—

25

Enter a Messenger.

Thou com'st to use thy tongue ; thy story quickly.

30

Messenger. Gracious my lord,
 I should report that which I say I saw,
 But know not how to do it.

Macbeth. Well, say, sir.

Messenger. As I did stand my watch upon the hill,
 I look'd toward Birnam, and anon, methought,
 The wood began to move.

Macbeth. Liar and slave ! 35

Messenger. Let me endure your wrath, if 't be not so :
 Within this three mile may you see it coming ;
 I say, a moving grove.

Macbeth. If thou speak'st false,
 Upon the next tree shalt thou hang alive
 Till famine cling thee ; if thy speech be sooth, 40
 I care not if thou dost for me as much.—
 I pull in resolution, and begin

To doubt the equivocation of the fiend
 That lies like truth : " Fear not, till Birnam wood
 Do come to Dunsinane ; " and now a wood 45

I, iii, 128; II, iv, 5. 'Like a strutting player,' *Troll. and Cres.*, I, iii, 153 — Does Shakes. put his atheistic utterances into the mouths of his worst characters?—30. **Gracious my lord.** III, ii, 27.—31. **should** = ought to [Abbott, 323] ? I, ii, 46.—37. **This.** Why the singular? 'This two days. *Lear*, I, iv, 69. — **Three mile.** 'Mile,' 'pound,' 'year,' 'shilling,' etc., are often used for the plural in Shakes. — Compare our 'two-penny stamp.' *Darmesteter.*—38. **a moving grove.** Similar stories are found in the folk lore of different peoples. Perhaps the earliest is in the 47th chapter of *Meadows of Gold and Mines of Gems*, composed A. D. 943, by a long-forgotten Arabian traveller, who died at Cairo A. D. 956. — 40. **cling.** A. S. *clingan*, to shrivel up by contraction, to dry up. '*Clung*, hungry, or empty, emaciated.' *Craven Glossary.* '*Clung*, clinged or shrunk up.' *Kennett.* — 42. **pull in resolution.** He had permitted his courage (like a fiery horse) to carry him to the brink of a precipice; but, seeing his danger, resolves to *check* that confidence to which he had *given the rein before* [Steevens] ? Johnson would read *pall*; Clark and Wright, *pale*; and so they would pluck the metaphor from Shakespeare's wing, and 'make him fly an ordinary pitch' !—"Despair blends with fury, and begins to take the place of the false confidence that 'signs and lying wonders' had sustained." *Mor-*

Comes toward Dunsinane.—Arm, arm, and out!—
 If this which he avouches does appear,
 There is nor flying hence nor tarrying here.
 I gin to be aweary of the sun,
 And wish the estate o' the world were now undone.— 50
 Ring the alarum-bell!—Blow, wind! come, wrack!
 At least we 'll die with harness on our back. [*Exeunt.*]

SCENE VI. *Dunsinane. Before the Castle.*

Drum and colors. Enter MALCOLM, old SIWARD, MACDUFF, and their Army, with boughs.

Malcolm. Now near enough; your leavy screens throw
 down,
 And show like those you are.—You, worthy uncle
 Shall with my cousin, your right-noble son,
 Lead our first battle; worthy Macduff and we
 Shall take upon 's what else remains to do, 5
 According to our order.

Siward.

Fare you well.

ley.—49. *gin.* I, ii, 25.—*aweary.* *Abbott*, 24, explains this *a* in *aweary* as a corruption of the A. S. intention of. He says "*a-weary* means *of-weary*, i. e. 'tired out.'" Perhaps a better etymology would make the *a-* the A. S. prefix *a-* or *ge-*, equivalent to Gothic *ga-*; Old Saxon *gt-*; Friesic *te-*; Old Ger. *ka-*, *kt-*; Ger. *ge-*, originally equivalent to Lat. *co-* or *con-*, and signifying 'with,' 'together with.' *Weary* is A. S. *wérig*, tired. Skeat thinks A. S. *wérig* = A. S. *wos -ig*, 'bedaubed with mire' (*wos*), 'draggled with wet,' and that *weary* is in fact a doublet of *oozu!*—Clark and Wright, Fleay and Hudson opine that the four lines 47-50 are spurious, because singularly weak; Craik and Rolfe regard line 49 as one of Shakespeare's most pathetic lines, and parallel to *Julius Cæsar*, IV, iii, 94. Judge!—50. *estate* = settled order [Clark and Wright]? I, iii, 114.—"At bay, baited, and driven by despair, Macbeth leaves shelter of the castle to make one wild rush on those who hunt him down." *Morley*.—51. *alarum.* II, i, 53.—*wrack.* *Tempest*, I, ii, 25. See I, iii, 140.—52. *harness.* "Through proof of harness," *Antony and Cleop.*, IV, viii, 15; *Troilus and Cres.*, V, iii, 31, has, "doff thy harness"; *1 Kings*, xxii, 34.—Progress of the drama in this scene? Light thrown on the character or mental state of Macbeth?

SCENE VI.—*leavy.* Rhymes with *heavy* in *Much Ado*, II, iii, 68. For the sound of *ea* in the Elizabethan age, see White, Vol. xii, pp. 417, 418.—2. *show.* I, iii, 54.—4. *battle* = battalion? army? division of an army? attack? conflict?—Lat. *batalia* = *pugna*, a fight; Old Fr. *bataille*, a fight, a battalion; from Lat. *batère*, a popular form of *batuère*, to beat.—Often in Shakes. it means a part or the whole of an army. *Jul. Cæs.*, V, i, 4, 16.—5. *to do* = for us to do? to be done? Often the latter in Shakes., as shown in *Abbott*, 359, 405. V, vii, 28; viii, 64.—

Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight.

Macduff. Make all our trumpets speak ; give them all
breath,
Those clamorous harbingers of blood and death. 10
[*Exeunt.*]

SCENE VII. *Another Part of the Field.*

Alarums. Enter MACBETH.

Macbeth. They have tied me to a stake ; I cannot fly,
But, bear-like, I must fight the course. What 's he
That was not born of woman ? Such a one
Am I to fear, or none.

Enter young SIWARD.

Young Siward. What is thy name ?

Macbeth. Thou 'lt be afraid to hear it. 5

Young Siward. No ; though thou call'st thyself a hotter
name
Than any is in hell.

Macbeth. My name 's Macbeth.

Young Siward. The devil himself could not pronounce
a title
More hateful to mine ear.

Macbeth. No, nor more fearful.

Young Siward. Thou liest, abhorred tyrant ; with my
sword 10
I 'll prove the lie thou speak'st,
[*They fight, and young Siward is slain.*]

7. *Do we but find.* Optative? Imperative? Subjunctive? — Such usage was more common than now. *Abbott*, 364. — 10. *harbingers.* I, iv, 45. — Was it to make their numbers appear *less* that they bore the 'leavy screens'? or greater? or utterly uncertain?—Use of this scene?

SCENE VII. — 2. *bear-like.* Bear-baiting was as much enjoyed by our rough English ancestors as bull-fighting by the Spaniards. They tied the bear to a stake, and let loose upon him successive packs of savage dogs. The fight with each set was called *a course*. — 2. *What 's* = who is? what sort of person is? When the distinction between ranks was much more marked than it is now, *what* would be used in such questions oftener than is now the case. *Abbott*, 254. — 4. *Young Siward.* "His name was really Osbeorn; his cousin Siward was, however, slain in the same battle." *Moberly*. — 7. *any.* Is the

Macbeth.

Thou wast born of woman.—

But swords I smile at, weapons laugh to scorn,

Brandish'd by man that 's of a woman born.

[*Exit.**Alarums. Enter MACDUFF.**Macduff.* That way the noise is.—Tyrant, show thy face!

If thou be'st slain and with no stroke of mine, 15

My wife and children's ghosts will haunt me still.

I cannot strike at wretched kerns, whose arms

Are hir'd to bear their staves: either thou, Macbeth,

Or else my sword with an unbatter'd edge

I sheathe again undeeded. There thou shouldst be; 20

By this great clatter, one of greatest note

Seems bruited. Let me find him, fortune!

And more I beg not.

[*Exit. Alarums.**Enter MALCOLM and old SIWARD.**Siward.* This way, my lord. The castle 's gently render'd:

The tyrant's people on both sides do fight; 25

The noble thanes do bravely in the war;

The day almost itself professes yours,

And little is to do.

Malcolm.

We have met with foes

That strike beside us.

Siward.

Enter, sir, the castle.

[*Exeunt. Alarum.*

relative *that* or *which* understood after any? *Abbott*, 244. — 15. be 'st. "If thou beest he." *Par. Lost*, i, 84; *Julius Cæsar*, IV, iii, 102; *Abbott*, 298. — 17. kerns. I, ii, 13. Gallowglasses, *equites triarii qui securibus utuntur acutissimis*. *Kernes sunt pedites qui jaculis utuntur*, gallowglasses, troopers (or knights) heavy-armed, who use very sharp axes. Kerns are foot-soldiers using javelins. *Coke, Inst.*, iv, 358; quoted by *Rushton and Furness*. — 18. staves. V, iii, 48. — For the 'scansion,' see I, iii, 111. — *Abbott*, 466. What is to be supplied after *thou*? — 20. undeeded — Found elsewhere? Not in *Shakes*. — 22. bruited. French *brutre*, to make a noise, to roar; *brutt*, a great noise; perhaps akin to Gr. *βρυχάσμαι*, *bruchaomal*, I roar. *Skeat*. — *Hamlet*, I, ii, 127. — 24. gently = readily [*Rolfe*]? quietly [*Clark and Wright*]? — Lat. *gentilis*, of the same *gens* or clan; Old Fr. *gentil*, of noble family, well-bred, gentle, gracious. The idea is of one well-born and well-bred; and as gentlemen are *gentle* men, we get the meaning of mild! — 'And do my spiriting gently,' *Tempest*, I, ii, 298; 3 *Henry VI*, II, i, 132. — render'd. Lat. *re* or *red*, back; *dare*, to give; *reddere*, to restore, give back; French *rendre*, to yield. — 27. itself professes. Inversion? What objection to 'professes itself'? — 28. to do. V, vi, 5; viii, 64. — 29.

SCENE VIII. *Another Part of the Field.**Enter MACBETH.*

Macbeth. Why should I play the Roman fool, and die
On mine own sword? whiles I see lives, the gashes
Do better upon them.

Enter MACDUFF.

Macduff. Turn, hell-hound, turn!

Macbeth. Of all men else I have avoided thee:
But get thee back; my soul is too much charg'd
With blood of thine already. 5

Macduff. I have no words;
My voice is in my sword, thou bloodier villain
Than terms can give thee out! [*They fight.*]

Macbeth. Thou lovest labor.
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed: 10
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield
To one of woman born.

Macduff. Despair thy charm,

strike beside = strike the air [Schmidt]? deliberately miss [Clark and Wright]? fight by our sides, having deserted Macbeth [Delius, J. Hunter]? V, iii, 7, 8; iv, 12; v, 5; line 25 of this scene. — Ought this scene to end here? There is no scene viii in the folios.

SCENE VIII. — **Roman fool** = the part of Cato, the suicide [Steevens]? 'the high Roman fashion' of self-destruction, as in Brutus, Cassius, Antony, etc. [Singer]? *Julius Caesar*, V, i, 100, 101; iii, 41-46; V, 51; *Antony and Cleop.*, IV, xiv, 102, 103. — 2. **whiles**. I, v, 5. — 4. **Of all men else**. "This (which is a thoroughly Greek idiom, though independent in English) is illustrated by Milton's famous line, 'The fairest of her daughters, Eve.' The line is a confusion of two constructions." Abbott, 409. — 5. **charg'd**. V, i, 49; IV, iii, 211. — 7. **bloodier villain**. Here is said to be a transposition, and III, vi, 48, is referred to as a similar instance. Correctly? — 9. **easy**. Many adverbs were formed from adjectives by adding *e*, which was afterwards dropped; and, by analogy, many other adjectives were used as adverbs. Abbott, 1, page 17. — **intrenchant** = not cutting? not to be divided? See *trenched*, III, iv, 27. As *trenchant* (*Timon of Athens*, IV, iii, 114) means cutting, 'intrenchant' should be active. Is it passive? Abbott, 3.—10. **impress**. Meaning? IV, i, 95.—12. **charmed**. Any allusion to the supposed protection afforded by charms, talismans, or magic influences in the days of chivalry, when each champion made oath that he used no charmed weapons? — 13. **despair**. Milton, *Par. Lost*, i, 660, has "peace is despair'd, For who can think submission?" This omission of 'of' is perhaps a Latinism." Abbott, 200. In the last line of Ben

And let the angel whom thou still hast serv'd
Tell thee, Macduff was from his mother's womb
Untimely ripp'd. 15

Macbeth. Accursed be that tongue that tells me so,
For it hath cow'd my better part of man !
And be these juggling fiends no more believ'd,
That palter with us in a double sense ; 20
That keep the word of promise to our ear,
And break it to our hope.—I'll not fight with thee.

Macduff. Then yield thee, coward,
And live to be the show and gaze o' the time :
We 'll have thee, as our rarer monsters are, 25
Painted upon a pole, and underwrit,
" Here may you see the tyrant."

Macbeth. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane, 30
And thou oppos'd, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield : lay on, Macduff,
And damn'd be him that first cries " Hold, enough !"

[*Exeunt, fighting.* *Alarum.*

Jonson's verses prefixed to the folio of 1623, we have 'despairs day.'—14. **angel** = demon? guiding spirit? ruling passion? See III, i, 55.—**still.** III, i, 21.—18. **my better part.** Specifically *what?* Milton evidently had this passage in mind in "Adam . . . wept, Thongh not of woman born; Compassion quelled His best of man"; *Par. Lost*, xi, 495, 496, 497.—See 'my pith of business,' *Meas. for Meas.*, I, iv, 70.—*As You Like It*, III, ii, 137; *Abbott*, 423.—20. **palter** = shuffle, equivocate?—Most likely connected with *paltry* which is due to a Scand. word *palter*, signifying 'rags, refuse.' More literally, it meant 'to deal in rags' . . . 'haggling over worthless trash.' *Skeat.*—*Julius Cæsar*, II, i, 126.—Nor paltered with the Eternal God for power.' *Tennyson*.—Clark and Wright refer to 'Croesus, Epaminondas, Pyrrhus, our Henry IV, etc., deceived by the double sense of oracles and prophecies.'—24. **show and gaze.** So *Ant. and Cleop.*, IV, xii, 33-37.—**the time.** I, v, 61; vii, 81; IV, iii, 72.—26. **pole.** Barnum fashion?—Harry Rowe changed this to *cloth*; Daniel suggested *scroll*. Judiciously?—**underwrit.** Another of these frequent omissions of the inflection in *en.* V, v, 7, 9.—29. **baited** = barked at or worried [Hudson]?—Icel. *betta*, to make to bite; the causal of Icel. *bíta*, to bite. To *bait* a bear is to make the dogs bite him. *Skeat.*—34. **him.** Pope changed *him* to *he*. "Perhaps *let*, or some such word, was implied." *Abbott*, 208.—As to the significance of the command, 'Hold!' see note on I, v, 52.—Here the folios have *Exeunt fighting.* *Alarums*, and then *Enter fighting*, and *Macbeth slain*; then *Retreat and flourish.* *En-*

Retreat. Flourish. Enter, with drum and colors, MALCOLM, old SIWARD, ROSS, the other Thanes, and Soldiers.

Malcolm. I would the friends we miss were safe arriv'd.

Siward. Some must go off; and yet, by these I see 36
So great a day as this is cheaply bought.

Malcolm. Macduff is missing, and your noble son.

Ross. Your son, my lord, has paid a soldier's debt 40
He only liv'd but till he was a man;
The which no sooner had his prowess confirm'd
In the unshrinking station where he fought,
But like a man he died.

Siward. Then he is dead?

Ross. Ay, and brought off the field: your cause of sorrow
Must not be measur'd by his worth; for then 45
It hath no end.

Siward. Had he his hurts before?

Ross. Ay, on the front.

Siward. Why then, God's soldier be he!

ter, with drum and colors, Malcolm, Old Siward, Ross, the other thanes and soldiers. Some 20 lines later, the stage direction occurs, *Enter Macduff, with Macbeth's head!* How reconcile the stage directions? White thinks the body of Macbeth was dragged off the stage in the 'Retreat,' for decapitation. Clark and Wright think Shakespeare's part in the play ended here. -- 36. *go off.* Euphemism? So 'taking off,' 'takes off,' I, vii, 20; III, i, 104. -- *only . . . but.* Pleonasm? But so great a scholar as Bacon says, 'need only but to prove or dispute.' *Advancement of Learning*, II, xvii, 9; *Abbott*, 130. -- 41. *the which.* III, i, 16. *prowess.* *Abbott*, 470, claims that 'words in which a light vowel is preceded by a heavy vowel or diphthong are frequently contracted, and so *prowess* is a monosyl. If we could but adopt the principle that dactyls, trochees, spondees, and anapests may be substituted freely for the fundamental foot in Shakespeare! Have we the right to do it? -- But *prowess* rhymes to cows in *Hudibras*! See also note on IV, ii, 72. -- 42. *station* = attitude [Moberly, Schmidt, Rolfe, etc.]? post, from which he did not flinch [Clark and Wright]? *Hamlet*, III, iv, 58. -- Difference between 'attitude' and 'posture'? -- 43. *but.* Is *but* now used for *than*? It appears to be in *Hamlet*, I, i, 108. -- 44. *cause of sorrow* 'is here a pleonasm for sorrow' [Clark and Wright]? Really? -- 47. *God's soldier.* In allusion to the old Scandinavian mythology? In Odin's mansion is the great *Valhalla* (hall of the slain) encompassed by a roaring river, and resting on spears with a roof of shields. Every morning, from its 540 gates, through each of which 800 men could walk abreast, march the warriors who have been slain in battle on earth. They spend the day in the pastime of furious fighting with each other; but towards sunset the wounds heal, the slain revive, and all march back to Odin's hall, where they drink mead with the gods and feast on the roast flesh of the wild boar Sahrinner.

Had I as many sons as I have hairs,
I would not wish them to a fairer death ;
And so his knell is knoll'd.

Malcolm. He's worth more sorrow, 50
And that I'll spend for him.

Siward. He's worth no more :
They say he parted well and paid his score ;
And so God be with him ! Here comes newer comfort.

Re-enter MACDUFF, with MACBETH's head.

Macduff. Hail, king ! for so thou art. Behold, where
stands
The usurper's cursed head ; the time is free. 55
I see thee compass'd with thy kingdom's pearl,
That speak my salutation in their minds ;
Whose voices I desire aloud with mine :
Hail, King of Scotland !

All. Hail, King of Scotland ! [*Flourish.*

Malcolm. We shall not spend a large expense of time 60

These are 'Odin's soldiers.' — 48. **hairs.** The editors will have it that here is a pun, and it is to be feared that they are right. See II, ii, 56. — 49. **wish them to** = wish to them [Clark and Wright, Rolfe, etc.]? — 'And with thee to a shrewd ill-favor'd wife.' *Tam. of Shrew*, I, ii, 58, 62; "I will wish (i. e. commend) him to her father," *Ibid.* I, i, 111. See the extract from Holinshed, p. 27. — 52. **parted.** *Henry V*, II, iii, 11; *Richard III*, II, i, 5. — **score.** See line 39 above. "A. S. *scor*-, pp. of *sceran*, to shear, cut; Icel. *skor*, a score, notch. It is supposed that in counting numbers by notches on a stick, every 20th number was denoted by a longer and deeper cut or *score*. A. S. *scor*, 20." *Skeat*. Accounts were crudely kept by making a notch or incision (i. e. a *score*) for each article sold; hence a bill, or account charged, was called a *score*? — 54. **stands**, i. e. 'upon a pole,' as Holinshed says. — 56. **pearl** = wealth or rather ornament [Malone]? chief nobility [Nases]? "*Pearl* may be used generically as well as to express a single specimen. So in *Henry V*, IV, i, 247, 'the intertissued robe of gold and pearl.' — 'Perhaps in the present passage 'pearl' is suggested by the row of pearls which usually encircled a crown." *Clark and Wright*. The compact group is a unit in heart and hand. In shining armor it encircles Malcolm, as, at the conclusion of Scott's *Lady of the Lake*, the bright throng of lords and ladies encompasses James Fitz-James, who stands

"The centre of the glittering ring,—
And Snowdown's Knight is Scotland's King!"

This is poetry; but the critics must improve on Shakespeare, and some of them change 'pearl' to *peers*! — 60. **expense.** 'Extent,' 'expanse,' 'excess,' instead of 'expense' have been proposed. Any need

Before we reckon with your several loves,
 And make us even with you. My thanes and kinsmen,
 Henceforth be earls, the first that ever Scotland
 In such an honor nam'd. What's more to do,
 Which would be planted newly with the time,— 65
 As calling home our exil'd friends abroad
 That fled the snares of watchful tyranny,
 Producing forth the cruel ministers
 Of this dead butcher and his fiend-like queen,
 Who, as 't is thought, by self and violent hands 70
 Took off her life,—this, and what needful else
 That calls upon us, by the grace of Grace
 We will perform in measure, time, and place :
 So, thanks to all at once and to each one,
 Whom we invite to see us crown'd at Scone.

[*Flourish. Exeunt.*]

of change? V, iii, 44. — 61. **loves.** III, i, 121; V, ii, 3; *Julius Cæsar*, III, ii, 235. — 63. **be earls, the first, etc.** So Holinshed. — 64. **to do.** V, vi, 5. — 65. **would.** I, vii, 34; IV, iii, 194. — 66. **as** = namely? for instance? *Abbott*, 113. — **exil'd friends abroad** = friends exiled abroad [Clark and Wright]? III, vi, 48, 49 — 68. **producing forth.** Latin sense of produce? Lat. *pro*, forward; *ducere*, to lead, bring. *Julius Cæsar*, III, i, 229, 'Produce his body in the market place.' — 70. **self and violent.** 'Self and vain conceit,' *Richard II*, III, ii, 166. *Macbeth*, III, iv, 142. — A. S. *self*, own (in one's own, 'his own,' etc.); Mid. Eng. *self*, same, very, self. "The origin is unknown; but perhaps Teut. base SELBA is for SE-LIB-A, where *se* is the same as the Latin *se*, and *lib-* is the same as in the base of Goth. *latha*, a remnant, *bi-lathjan*, to be left. If this be right, the orig. sense is 'left to one's self.'" *Skeat*; *Abbott*, 20. — 72. **grace of Grace.** "An expression Shakes. is fond of." *Theobald*. — Special meaning of Grace? III, i, 65. — 74. **one.** Note that it rhymes to *Scone*. So it rhymes to *alone* in Sonnet xxxix. "In the dialect of the North of England and of Scotland the *w* is still not sounded." IV, iii, 66. *Abbott*, 80. — 75. **Scone.** II, iv, 31. — "The play closes with suggestive contrast of two soldiers' deaths." *Morley*. — Is the conclusion worthy of what precedes?

APPENDIX.

ELOCUTIONARY ANALYSIS AND

SUGGESTIONS FOR EXPRESSIVE READING.*

ACT I, SCENE I. Vary the voice to suit the different characters.

SCENE II. *What bloody man?* *Surprise and excitement* blended are apt to be loud and quick. Read accordingly.

This is the sergeant. Surprise, joy, gratitude and admiration, are mingled here. The utterance should be loud, quick, and high in 'pitch' (or musical tone). *Sergeant* here a trisyl.

O, valiant cousin. Excitement, surprise, joy, great admiration. Loud, with full volume of voice, and rather high pitch, with 'median stress' (i. e., the middle part of the accented vowel sound is enunciated forcibly).

As whence the sun. The sergeant is *blunt, brave, warm-hearted*, full of *admiration* for Macbeth, with a dash of *boastfulness*. He would speak *loud* even to his king. His voice falls him at the last. Read accordingly. *Captains*, ten lines later, is a trisyl.

From Fife, great king. Excitement, haste, joy, admiration. Loud and quick.

SCENE III. *What are these, etc.* *Wonder*, with slight *awe*, 'aspirated quality'; i. e., with prominence given to the *consonants*; whispering; not loud, as not wishing to attract attention.

Live you, etc. *Boldness*, as of one having authority. *Loud*, with 'radical stress'; i. e., with force on the first part of each accented vowel sound.

Good sir, why do you start, etc. A little of *wonder* at Macbeth's strange starting. For Macbeth had probably been thinking of becoming king, and he is struck by the astonishing coincidence of his thoughts with the witches' prediction! Spoken politely with rounded lips. Take great pains to read expressively.

I the name of truth, etc. This address is *bold*; without a particle of fear, and in the last part with a tone of defiance. Loud and deliberate.

Stay, you imperfect speakers, etc. *Earnest appeal*. Spoken rapidly, but with occasional brief hesitation, as of one puzzled. Rather loud.

The King hath happily, etc. *Bold, polite, joyful, declamatory, ad-*

*Taken from our edition of *Masterpieces in English Literature*. pages 110 to 173.

ming. Rather loud, and rather fast. He has his speech all committed to memory.

Glamis, and Thane of Cawdor, etc. In the following soliloquies, of course, Macbeth speaks in an undertone. The interjected thanks to Rosse and Angus are in an ordinary tone of voice. The last part of the soliloquy is in a whisper.

SCENE IV. *My liege, they are not yet come back, etc.* This is spoken in a business way, respectfully, of course, to the King; and it is commented upon with some earnestness and in a tone of surprise and disappointment.

O worthiest cousin, etc. Great joy, admiration, affection. Loud, rather quick at first, with 'median stress' (*i. e.*, with a *swell* of the voice on each long accented vowel). So in the following speeches of Duncan in this scene. The pitch is somewhat high.

The Prince of Cumberland, etc. Startled, angry, malicious, yet secret, so as not to be overheard or suspected. An undertone or loud whisper.

SCENE V. *They met me in the day of success, etc.* Very slow, with pauses, to think out and take in the meaning of every word. So, *wherever the thought is greatly condensed*, or the words are very pregnant with meaning.

Glamis thou art, and Cawdor, etc. Decision; earnestness intense, yet under control; a hard, metallic voice; slow utterance. A tone of exultation running through the last part of the soliloquy.

What is your tidings, etc. Spoken sharply and quickly on the abrupt entrance of the attendant.

The raven himself is hoarse, etc. A muttering, threatening tone. 'Radical stress,' the words being spitefully spit out through the set teeth. Pierce determination. The last part rather loud, violent, yet with small 'volume' (or *size* of voice), it being a woman that speaks, and she not wishing to be overheard. 'Aspirated quality,' the consonant sounds being desperately blurted out.

Great Glamis, etc. Rapturous admiration. Very loud; quick; very strong median stress; 'pure quality' (*i. e.*, the vowel sounds being clear and full, and the consonant sounds not very prominent).

My dearest love, etc. Love for Lady Macbeth, blended with treacherous malice towards the king. Love is here soft in force, gently median in stress. Malice towards Duncan preponderates. It expresses itself by *decision* blended with *secrecy*. Radical stress.

Your face, my Thane, is as a book, etc. Sly exultation; malice mingled with affection. Suppressed force; quick utterance; small volume.

SCENE VI. *This castle hath a pleasant seat, etc.* The first two speeches in this scene are full of *calmness and tranquillity*. The tone is pure (*i. e.*, free from nasal, guttural, hissing, and prominent consonant sounds); the force is soft; the pitch is

medium (or average); the movement (or rate of utterance) is rather slow; the slides (*i. e.*, inflections, or changes of pitch on a single long sound) are moderate. All the delivery is gentle, yet glad.

Elee, see! our honored hostess, etc. Joy, benevolence, politeness. Rather loud and rather fast; radical and median stress.

All our service. Polite, ceremonious, yet, with metallic hardness; not out-gushing, but measured. She 'speaks a piece,' which she has learned for the occasion; speaks it prettily, but with the lips merely, not the heart.

Where's the Thane of Cawdor, etc. A blunt, straightforward inquiry, in a good-natured, business way and tone.

Your servants ever, etc. Another polished, ceremonious, heartless, speech. A woman's voice, *soft*, but—*hard*!

If it were done, etc. *Secrecy*; slowness, because he is thinking out his plans, weighing consequences, and his language is weighty; his twisting thought requires long winding slides, *i. e.*, extensive changes of musical *pitch* on the accented vowels.

SCENE VII. *Will plead like angels*, etc. *Conscience* begins to be aroused; *horror* makes him shudder. By a kind of imitation, 'trumpet-tongued,' etc., should be uttered louder. Voice energetic but tremulous; aspirated (rough) quality.

I have no spur, etc. Impatience, abandonment of the plan.

How now? what news? The circumstances require whispers or undertone through this dialogue. Rapid utterance.

Was the hope drunk, etc. *Expostulation, ridicule, anger, contempt*. Rapid, 'jerky' utterance; radical (*i. e.*, initial) stress; as loud as the necessity of secrecy will permit; strongly aspirated quality, the words being blown out hissing.

I have given suck, etc. Still more energy. Initial stress with expulsive force.

Dashed the brains, etc. Suppressed scream of wrathful energy, hurtling through the teeth and nostrils. Loud, quick, rough, convulsive voice, yet a constant effort to speak softly.

When Duncan is asleep, etc. Decision, precision, business-like, yet energetic; the last part with exultation, as if gloating over the successful accomplishment of the ingenious plan. Utterance rapid; radical stress; aspirated quality.

ACT II, SCENE I. *How goes the night*, etc. The tone of ordinary conversation. Whenever there appears no special reason for something unusual in the utterance, the stress (*i. e.*, emphasis, or accent, or force, on the first part, middle part, or last part of an accented vowel), the time (*i. e.*, the rate or movement, whether fast or slow), the force (whether soft or loud), the pitch (*i. e.*, musical tone, whether high or low), the quality (*i. e.*, musical quality, whether pure or impure), the slides (*i. e.*, ascent or descent, musically speaking, of the voice on the long vowel sounds), and the volume (*i. e.*, the *bigness* or *size* of the voice, depending partly on the openness or close-

ness of the aperture of the vocal organs)—all these should be moderate.

Get thee to bed, etc. Spoken carelessly in appearance.

Is this a dagger? etc. Alarm mingled with curiosity; a puzzled state of mind; full of horror and foreboding, yet overruled by desperate determination. Horror, when not passionate but akin to awe, speaks in a low pitch; fitful utterance, yet very slow, by reason of long *pauses*; guttural quality; slight force; large volume (not *loud*, however); falling slides, and tremulous, (sometimes called 'intermittent') stress.

Thou sure and firm-set earth, hear not my steps, etc. Do not speak very loud in this utterance, as some actors do. It is midnight; Macbeth must not awake Duncan!

SCENE II. *That which hath made, etc.* Excitement, secrecy, boldness, determination. Undertone; rapid, convulsive utterance, yet with long pauses.

Who's there?—what, ho! Not very loud, but very quick.

Alack! I am afraid, etc. Same tone, etc., as before Macbeth speaks.

I have done the deed, etc. Horror, consternation, remorse, secrecy, all extreme. Lady Macbeth tries to speak calmly, in a *matter-of-fact* way, and she measurably succeeds; but Macbeth is a slave to *terror* and *remorse*. He speaks *convulsively, gaspingly*, with anguish. She gets out of patience with him, and finally scolds him quite sharply. His agony continues till they retreat at the sound of the knocking. In this scene, from the close of Macbeth's soliloquy to the entrance of the porter, there is intense excitement, but also a felt need of silence. Read rapidly in an undertone or whisper.

SCENE III. *Faith, sir, etc.* Spoken, like all of his gabble, in a rollicking way, with frequent hiccoughs.

O horror! horror! horror! etc. Here intense horror is followed by a *desire* to 'rouse the neighborhood.' The horror for an instant awes to silence, but it soon gives way to terror that shrieks "*Awake! awake!*" etc. We may suppose the language of Macduff, as far as "*Awake! awake!*" to be pronounced with shuddering *awe*, in a low pitch, median or final stress, aspirated quality, with rapid utterance.

Had I but died, etc. Assumed earnestness and pretended grief. Loud; quick; median stress.

Who can be wise, amazed, etc. Assumed earnestness, loyalty, love, and anger. Sham excitement; loud; quick; median and radical stress, moderate pitch.

And when we have our naked frailties hid, etc. Decision, anger, solemnity. At first, moderate time, pitch, and force, with radical stress; next, low pitch, soft force, slow time, and median stress; at last (*i. e.*, beginning with "*and thence against*"), moderate pitch, loud force, moderate time, and radical stress. The instructor should insist, all through this play, that every passage and every sentence shall be, in every particular, cor-

rectly read aloud. This will wonderfully bring out the merit of the play.

Threescore and ten, etc. Ave. Rather soft force, low pitch, slow time, and somewhat impure quality (*i. e.*, with slight prominence to consonant and hoarse pectoral sounds).

ACT III, SCENE I. *Thou hast it now, etc.* This utterance I fancy to have been extremely slow, energetic, with long pauses. The *ou*, in *foully*, should be much prolonged, the diphthongal sound being struck on a moderate pitch, but the voice sliding down to a deep tremulous pectoral on the last part of the syllable.

Yet it was said, etc. This is uttered in a matter of fact way, as far as, "But, hush." 'Circumflex slides' (the voice passing through what would be termed in music 'higher, lower, and higher,' or 'lower, higher, and lower,' making a *wave* in the pitch) prevail. This *wave* of the voice is on the long sounds of the accented syllables.

Here's our chief guest, etc. The following dialogue requires only moderate force, time, etc., as far as, "Bring them before us." Very polite.

To be thus is nothing, etc. Undertone, so as not to be heard far. Impatience and spite, and towards the last, remorse; ending with angry defiance. 'Vanishing stress' on the most *impatient* utterances. The forcible utterance of the last part of an accented vowel, the voice being jerked out at the end of the syllable, is particularly appropriate in the expression of vexation, impatience, etc.

Are you so gospelled? etc. Here we have the circumflex slides again. This *wave* of the voice is especially adapted to irony, mockery, railing, etc. It usually expresses, indefinitely or conditionally, some idea contrasted with another to which the straight slide belongs.

Now, if you have a station, etc. This is uttered with decision and energy, so as to inspire confidence. It is bold; quite loud, but not so as to be overheard; with radical stress; rather quick time; rather aspirated quality; not much volume. This manner prevails to the end of the colloquy.

So is he mine, etc. Secrecy, but such as befits a king: an undertone therefore. Hate. Aspirated quality; low pitch; initial stress.

SCENE II. *Nought's had, etc.* Spoken with sighs and weariness; high pitch.

How now, my lord? etc. Tenderness. Soft force, high pitch, median stress.

We have scotched the snake, etc. Decision; desperate resolve. Not loud, but forcible, with 'expulsive stress' (the accented syllables being expelled with much breath); an earnest conversational tone.

Duncan is in his grave, etc. Sorrow and remorse. Vanishing stress; plaintive; half wailing distress; high pitch; aspirated.

Come on, gentle my lord, etc. Tender and soothing love. Soft; median; pure quality; high pitch.

So shall I, love, etc. Effort at hope; but weak from remorse and fear. Plaintive; high pitch; sighing, distressful; rising slides.

Oh, full of scorpions, etc. Distress. Vanishing stress; high; aspirated.

There's comfort yet, etc. He cheers himself. Decision. Initial stress.

Ere the bat hath flown, etc. Desperation, horror. Low pitch; slow; undertone.

Be innocent, etc. "Small volume," appropriate to *endearment*.

Come, seeling night, etc. Awe and horror. Low; slow; large volume; undertone; initial stress.

SCENE III. *Oh, treachery! etc.* Surprise; shouting; scorn. Loud; quick; strongly aspirated; explosive.

SCENE IV. *You know your own degrees, etc.* Polished courtesy, avoiding command. Soft; median; quick.

There's blood, etc. Secrecy. Whispering; initial stress.

Then comes my fit, etc. Great impatience. Vanishing stress; aspirated quality; undertone; quick; small volume.

My royal lord, etc. Rather loud, but polite; median; circumflex; slight volume; pure quality.

Thou canst not say I did it, etc. Terror. Very loud; tremulous; quick; explosive; rising slides.

Sit, worthy friends, etc. Courteous, but authoritative; polite, earnest appeal. High; quick; loud.

Are you a man? O proper stuff, etc. Reproach, impatience, scorn. Radical; nasal; aspirated; "expulsive" stress; quick.

Prithee! etc. Secrecy. Loud whisper to his wife; spasmodic utterance.

Why, what care I? etc. Loud defiance, which instantly melts into terror. 'Intermittent stress' at the last.

Blood hath been shed, etc. Undertone to his wife; tremor; gasping.

My worthy lord, etc. Quite loud, cheerful, re-assuring.

I do forget, etc. Apologetic, courteous, confused; desperate attempt at cheerfulness. Fits and starts in the voice, with stammering; radical now; now median; rather high pitch.

Avaunt! etc. A scream of terror—defiance yielding instantly to consternation. Very loud; very quick; very high; guttural quality at last, with convulsive gasps.

Think of this, etc. Very decided and emphatic, but polite; assumed indifference.

What man dare, etc. Frantic terror, gradually giving way to frantic spasmodic courage; convulsive tremor; very loud; very quick; explosive radical stress on the last.

Can such things be, etc. Wonder. He slowly recovers from his terror.

I pray you, speak not, etc. Anxious appeal; decision blended with entreaty. High; quick; median.

It will have blood, etc. Suppressed remorse, fear and despair.

I hear it, etc. Decision; reckless resolve. Quick; radical.

SCENE V. *Have I not reason*, etc. Scolding. Aspirated; loud; radical; rather quick.

SCENE VI. *The gracious Duncan was pitied*, etc. Irony. Circumflex. Whenever the thought is *winding, crooked, sarcastic*, etc., the *wave* (or *circumflex*) is likely to be appropriate.

The son of Duncan, etc. Matter of fact, business style.

You'll rue the time. 'Circumflex' on *rue* and *time*.

Some holy angel. Solemn, but fervent. Median; quick utterance, because instant and rapid action is sought.

ACT IV, SCENE I. *How now, you . . . hags*, etc. Bold, slow, scornful, defiant. Loud, large volume.

I conjure you, etc. Same. Radical stress, as is always the case in commands.

Tell me, thou unknown power, etc. Awe. Low; slow.

Then live, Macduff, etc. Very determined, yet soliloquizing, and so not very loud. Radical.

What is this? etc. Wonder, without fear. Somewhat aspirated. Moderate force; slow.

That will never be, etc. Elated. Loud; quick; radical.

Tell me, if your art, etc. Earnest appeal.

I will be satisfied, etc. Fiery and fierce anger. Aspirated; guttural; initial stress; quick.

Thou art too like, etc. Surprise, alarm, defiance, anger, fear, horror. Aspirated; loud; spasmodic; explosive; tremulous; deep guttural; shuddering.

Infected be the air, etc. Anger; hate; desperation. Aspirated; loud; quick; expulsive radical.

Time, thou anticipat'st, etc. Undertone; quick; rough; radical.

SCENE II. *He had none*, etc. Impatience. High; quick; vanishing.

Wisdom, etc. Impatience; complaint. Vanishing stress; high.

I pray you, school yourself, etc. Matter of fact; kindness. Soft force; rather quick.

As birds do, mother. This small talk, and all light conversation or unimportant matter, should be spoken rapidly. A child's voice.

Bless you, fair dame, etc. Hurry, and earnest kindness. Very quick; loud; radical.

I have done no harm, etc. Earnest; alarmed. Quick; rather loud.

What are these faces? etc. Fright. Loud; very quick.

I hope in no place, etc. Bold, defiant, scornful. Loud; radical; quick.

He has killed me, mother, etc. Do not read this tamely.

SCENE III. *Let us seek out*, etc. Weak, despondent. Slow; feeble; median.

Let us rather hold fast, etc. Bold; energetic. Loud; quick; radical.

What I believe, etc. Assumed weakness. Moderate; median; becoming cool and business-like.

But Macbeth is, etc. Moderation; assumed despondency.

- Perchance, even there where I*, etc. Circumflex; or it may be read in a business way.
- Why in that rawness*, etc. Pointed inquiry. Rather sharp, metallic voice; quick; radical.
- I pray you, let not my jealousies*, etc. Circumflex, as the thought winds.
- Bleed, bleed, poor country*, etc. Grief and despondency. Slow; median; high.
- I would not be the villain*, etc. Indignation. Rather loud; expulsive; rather quick; aspirated.
- Be not offended*, etc. Assumed coolness and hardness; putting on the mocking unsympathizing tone of a villain.
- It is myself I mean*, etc. Coolness and sneering.
- Not in the legions*, etc. Anger. Loud; quick; radical; aspirated.
- I grant him bloody*, etc. Circumflex; mocking; cold and heartless; dismissing his assumed diabolic thoughts as mere matter of course, not to be ashamed of, but rather as ground for malicious satisfaction! A guttural, sensual tone.
- Boundless intemperance*, etc. Apologetic; persuasive; argumentative.
- With this there grows*, etc. Assumed malicious hardened avarice. Avoid the median: rather low pitch; guttural and growling.
- This avarice*, etc. Serious, and somewhat emphatic.
- Yet do not fear*, etc. Persuasive; moderate argument.
- But I have none*. Pretended swaggering and boastfulness of a villain proud of his villainy. Coarse; guttural; loud; slow, cool, scornful, aspirated; radical.
- O Scotland! Scotland!* etc. Great grief. Loud; quick; high; vanishing.
- Fit to govern! No, not to live!* etc. Intense wrathful energy. Very loud; explosive radical.
- O nation miserable*, etc. Loud grief, ending in despair.
- Macduff, this noble passion*, etc. Malcolm's whole manner now changes. He becomes cheerful, noble, emphatic in his purity and truth; closing with exultation. Loud; radical and median; pure quality; large volume.
- A most miraculous work*, etc. Slight admiration. Rather loud; median and radical.
- Alas, poor country!* etc. Distress. Loud; median and vanishing.
- Why,—well . . . No; they were*, etc. Long pauses; slow; slight force.
- All my pretty ones?* etc. An agony of grief. High; convulsive.
- O, hell-kite*, etc. Intensest wrath hissing.
- But I must also feel it as a man*, etc. Under this crushing blow, his voice falters, sobs and walls.
- Sinful Macduff*, etc. Self-reproach, with tears and sobs.
- Be this the whetstone*, etc. Loud, cheerful, decisive.
- Front to front*, etc. Frenzied anger and hate. Very much aspirated; explosive; very loud.
- This time goes manly*, etc. Cheerful. Loud; quick.

ACT V, SCENE I. *I have two nights watched*, etc. Undertone till Lady M. enters, and then whispering.

Lo, you, here she comes, etc. Whispering.

Yet here's a spot, etc. A cry of anguish. High; aspirated with sighs.

Out, damned spot! etc. Radical; aspirated; high; slow.

One; two, etc. She counts the striking of the clock. Slow; and then quick on the words, "Why, then 'tis time," etc.

Hell is murky! etc. Scornful, sneering? or intensely horrified and shuddering? Pause after it. Aspirated.

Yet who would have thought, etc. Horror. Low; slow; soft; shuddering? aspirated.

The Thane of Fife had a wife, etc. Walling. High; slow, pure tone.

What! will these hands, etc. Impatient distress. Vanishing.

No more o' that, etc. Command; decision. Quick, firm voice, yet in undertone; radical.

Here's the smell of the blood, etc. A cry of anguish. Very high; vanishing; slow.

Wash your hands, etc. Undertone; quick; impetuous; angry, aspirated.

To bed, to bed, etc. Very quick; much aspirated.

Foul whisperings, etc. Very solemn. Low; slow; soft.

Look after her, etc. Serious; business tone.

SCENE II. *The English power is near*, etc. Matter of fact. Moderation, therefore, in pitch, time, etc.

SCENE III. *Bring me no more reports*, etc. Excitement; anger; scorn; exultation. Loud; high on emphatic syllables; explosive radical; large volume; aspirated; quick.

The devil, etc. Great anger. Very loud; very rough; very quick; explosive; large volume.

Go prick thy face, etc. Anger. Contempt at littleness and at boyish cowardice may make the volume moderate or even small.

I am sick at heart, etc. Distressful; disgusted; impatient. Aspirated; expulsive, vanishing.

I have lived long enough, etc. Plaintive.

Curses, not loud but deep, etc. Aspirated; varying pitch, forcible; radical, vanishing.

I'll fight, etc. Savage energy. Very loud; quick; radical, impure; large volume.

Cure her of that, etc. Calmer, but yet in a beseeching tone.

Throw physic, etc. Anger; contempt; haste. Loud; quick; radical; aspirated; small volume.

If thou couldst, Doctor, cast, etc. Grim humor. Radical, business tone, with energy.

SCENE IV. *Cousins, I hope*, etc. Matter of fact through this scene. All the vocal elements moderate.

SCENE V. *Hang out our banners*, etc. Command. Loud; bold; scornful.

Till famine, etc. Defiant. Loud; quick; radical.

I have almost forgot, etc. Serious. Low; slow; small volume.

She should have died, etc. Sorrow? Low; slow; soft; small volume?

To-morrow, and to-morrow, etc. Solemn; despairing. Low pitch, monotone; slow; slight force.

Thou comest to use, etc. Angry. Quick; loud.

Liar and slave! etc. Great anger. Very loud and quick.

To doubt the equivocation, etc. Puzzled; alarmed. Very rapid; small volume; aspirated.

Arm, arm, and out! etc. Excited command. Very loud; quick; large volume.

Blow, wind! etc. Shouting defiance.

SCENE VII. *Tyrant, show thy face!* etc. Loud defiance.

This way, my lord, etc. Joyful. Quick; loud; median; pure; large.

Why should I play the Roman fool, etc. Scorn. Radical; loud; aspirated with sneers.

Turn, hell-hound, etc. The first half of this dialogue is loud, bold, defiant.

Accursed be that tongue, etc. Imprecating; desponding; distrustful; feeble. Aspirated; small volume.

Then yield thee, coward, etc. Scorn; ridicule. Loud; radical; circumflex; small volume.

I'll not yield, etc. He rouses himself grandly, and dies with a heroic bravery that partially wins back our respect.

I would, the friends we miss, etc. This dialogue is quite rapid.

Then he is dead? etc. The old Spartan must have spoken this with deep sorrow; from which, however, he instantly recovers.

Hail, king, etc. Great joy. Very loud; quick; median.

We shall not spend, etc. Joy; gratitude; business. Rather loud; rather quick; median; rather large volume.

What's more to do, etc. Business tone with something of joy. Radical; rather loud; moderate in time, pitch and volume.

[*From Middleton's The Witch. Date doubtful.*]

*Song above.**

Come away, come away,
Hecate, Hecate, come away!

Hec. I come, I come, I come, I come,
With all the speed I may,
With all the speed I may.

Where's Stadlin?

[*Voice above.*] Here.

Hec. Where's Puckle?

[*Voice above.*] Here;

And Hoppo too, and Hellwain too;
We lack but you, we lack but you;
Come away, make up the count.

Hec. I will but 'noint, and then I mount.

[*A Spirit like a cat descends.*]

* Referred to in Act III. Scene V, line 34.

[*Voices above.*] There's one comes down to fetch his dues,
A kiss, a coll, a sip of blood;
And why thou stay'st so long

I muse, I muse,
Since the air's so sweet and good.

Hec. O, art thou come?

What news, what news?

Spirit. All goes still to our delight:

Either come, or else

Refuse, refuse.

Hec. Now I'm furnish'd for the flight.

Fire. Hark, hark, the cat sings a brave treble in her own language!

Hec. [*going up.*] Now I go, now I fly,
Malkin my sweet spirit and I.

O what a dainty pleasure 't is

To ride in the air

When the moon shines fair,

And sing and dance, and toy and kiss!

Over woods, high rocks and mountains,

Over seas, our mistress' fountains,

Over steep towers and turrets,

We fly by night, 'mongst troops of spirits:

No ring of bells to our ears sounds,

No howls of wolves, no yelps of hounds;

No, not the noise of water's breach,

Or cannon's throat our height can reach.

[*Voices above.*] No ring of bells, etc.

A little later in Middleton's *Witch* is the song mentioned in IV, i, 44, p. 148. It is as follows:

Black spirits and white, red spirits and gray,

Mingle, mingle, mingle, you that mingle may!

Titty, Tiffin, keep it stiff in;

Firedrake, Puckey, make it lucky;

Liard, Robin, you must bob in.

Round, around, around, about, about!

All ill come running in, all good keep out!

SPECIMEN EXAMINATION PAPERS.

[*From the English Civil Service Commission Papers.**]

A (FIRST ACT CHIEFLY).

1. To what group of Shakespearian plays does *Macbeth* belong? Give the date.

2. What historical allusions are made in the play?

3. State the part performed by Macduff in the action.

4. Give the chief points of contrast between the characters of Banquo and Macbeth.

5. State by whom and on what occasion the following lines were uttered:—

(a) Like valor's minion carv'd out his passage.

(b) He shall live a man forbid.

*They "*tilt the mint, anise and cummin*," for the most part, and neglect the the weightier matters.—EDITOR.

- (c) Are ye fantastical, or that indeed
Which outwardly ye show?
- (d) It is a peerless kinsman.
- (e) They met me in the day of success.
- (f) The love that follows us sometime is our trouble.
- (g) False face must hide what the false heart doth know.
- 6. Give instance of Shakespeare's use of the prefix *dis*, as in *disburse*, *disbench*, etc.
- 7. Give instance of phrases in which the words *proof*, *sooth*, *self* (in composition), *home*, *golden*, *work*, and *time* are used.
- 8. Give a few examples of Shakespeare's use of the adjective with a condensed meaning or with a causal force.
- 9. Explain the phrase, *trammel up the consequence*.
- 10. Give some examples of Shakespeare's employment of the adjective as an adverb; and explain the reason.

B (SECOND ACT CHIEFLY).

- 1. Give a short account of the events in the Second Act.
- 2. What is the meaning that Shakespeare intends to give to the *knocking* in Scene ii?
- 3. What is chiefly said and done in Scene iv?
- 4. State by whom and on what occasion the following lines were uttered:—
 - (a) And such an instrument I was to use.
 - (b) Sleep that knits up the ravell'd sleeve of care.
 - (c) The multitudinous sea incarnadine.
 - (d) Most sacrilegious murder hath broke ope
The Lord's anointed temple.
 - (e) And let us not be dainty of leave-taking.
 - (f) And yet dark night strangles the traveling lamp.
- 5. Annotate the above lines.
- 6. Give some instances of an adjective made out of a noun by the addition of *ed*.
- 7. Explain the word *methought*, and give other instances of the idiom.
- 8. Give some examples of Shakespeare's use of a = *one*.
- 9. Where are Scone and Colme-kill?
- 10. Give some examples of Shakespeare's third person plural in *s*; and explain why he uses it.

C (THIRD ACT CHIEFLY).

- 1. Give an account of what happens at the banquet in Scene iv.
- 2. What is Lennox's view of the situation?
- 3. State by whom, of whom, and on what occasion the following lines were uttered:—
 - (a) Thou hast it now, king, Cawdor, Glamis, all.
 - (b) He hath a wisdom that doth guide his valor.
 - (c) Shoughs, water-rugs and demi-wolves are cleped
All by the name of dogs.
 - (d) After life's fitful fever he sleeps well.

- (e) As broad and general as the casing air.
 (f) And you all know security
 Is mortal's chiefest enemy.
4. Annotate the above lines.
 5. Give the meaning and instances of Shakespeare's use of *still*, *for*, *a* (= *on*), and *cloudy*.
 6. Mention some examples of Shakespeare's use of *with* = *by*.
 7. Give the meaning of the phrases, *his life*, *my near'st of life*, *the common ear*, *impostors to*.
 8. Give a few examples of Shakespeare's employment of prolepsis.
 9. Write down some examples of participles in *ato*.
 10. What is the *dativus ethicus*? Give some instances.

D (FOURTH AND FIFTH ACTS CHIEFLY).

1. What persons are shown to Macbeth by the witches?
2. Give a short account of the dialogue between Malcolm and Macduff.
3. Contrast, as fully as you can, the feelings of Lady Macbeth before the murder of Duncan, and afterwards in the sleep-walking scene (Act V, i). Quote where you can.
4. What effect has his crime produced upon the mind of Macbeth, especially in his social relations?
5. State by whom, of whom, and on what occasion the following lines were uttered:—
 - (a) The flighty purpose never is o'ertook,
 Unless the deed go with it.
 - (b) He wants the natural touch.
 - (c) Angels are bright still, though the brightest fell.
 - (d) Violent sorrow seems
 A modern ecstasy.
 - (e) This push
 Will chair me ever, or dis-seat me now.
 - (f) The tyrant's people on both sides do fight.
 - (g) Your son, my lord, has paid a soldier's debt.
6. Annotate the above lines.
7. Give some instances of hybrids, like *bodements*.
8. Explain and give examples of Shakespeare's use of *mortal*; *head*; *to friend*; *imperial*; *so*; *wear*; and *motives*.
9. What allusions occur in this play to touching for the King's Evil? Explain them.
10. Explain the following words, and give examples of Shakespeare's use of them: *Mated*; *sag*; *oblivious*; *speculation*; *dusty*; *avouches*; *harness*; *kerns*; and *score*.

[PRIZE EXAMINATION IN MACBETH. HOLLINS INSTITUTE, VIRGINIA, JUNE, 1882. Under the charge of Prof. Wm. Taylor Thom.]

TEXTUAL.

1. When was *Macbeth* first published, and in what form.
2. At what period in Shakespeare's artist life would the general style and characteristics of verse place the play?

3. How are the upward and downward limits of the date of the play fixed?
 4. What incident may have suggested the subject of *Macbeth* to Shakespeare?
 5. Dowden, following Malone, places the date of the play about what year, and on what internal evidence?
 6. What is the opinion of the Clarendon Press editors on this subject?
 7. Whence did Shakespeare get the materials of the play?
 8. And what incidents, not belonging to the original story of *Macbeth*, has he incorporated in the play?
 9. Is there anything historical in the play?
 10. What is the theory of the Clarendon Press editors as to interpolation, and by whom?
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11. Explain use of "*of*" in "*of* kerns and gallowglasses is supplied." I, ii, 13.
 12. Explain use of "*on*" in "*eaten on the insane root.*" I, iii, 84.
 13. Explain constructions—"in *viewing* o'er the rest," &c. I, iii, 94;—"like *the leaving* it." I, iv, 8;—"old *turning* the key." II, iii, 2.
 14. Explain force of "*who*"—"who was the thane lives yet." I, iii, 109.
 15. Explain construction—"as 'twere a careless trifle." I, iv, 11;—"as they had seen me." II, ii, 27;—"An't please heaven he shall not." III, vi, 19.
 16. Explain construction—"a *careless* trifle." I, iv, 11;—"sightless substances." I, v, 47.
 17. Explain use of "*to*"—the late disasters heaped up *to* them." I, vi, 19; "And *to* that dauntless temper of his mind." III, i, 51.
 18. What is peculiar in the adjective use in "Unto our *gentle* senses." I, vi, 3;—"eaten on the *insane* root"? I, iii, 84.
 19. Explain the use of "*but only*"—"but *only* vaulting ambition." I, vii, 26.
 20. Explain "*would*"—"which *would* be worn now," &c. I, vii, 84;—"That *would* be howled out in the," &c. IV, iii, 194.
 21. Construction of line, "Hear not my steps, *which way they walk.*" II, i, 57.
 22. Explain form *gives*, "Words to the heat of deeds too cool breath *gives.*" II, i, 61.
 23. Illustrate power of conversion of parts of speech by, "Hath *trifled* former *knowings.*" II, iv, 4.
 24. Explain, "Go not my horse *the* better." III, i, 25.
 25. Explain, "*while* then, God be with you." III, i, 43.
 26. "There is none *but* he." III, i, 53.
 27. "Unsafe the while, *that* we must lave," &c. III, ii, 82.
 28. Explain, "Impostors *to* true fear." III, iv, 64.
 29. Explain "*To know* my deed, 'twere best not know myself." II, ii, 73;—"To *fright* you thus methinks I am too savage." IV, ii, 70;—"blame his pester'd senses *to recoil* and start." V, ii, 22.

30. What is the meaning of "*Aroint thee witch!*" ? I, iii, 6.
31. What beliefs are suggested in—
 " But in a sieve I thither sail,
 And like a rat without a tail " ? I, iii, 8-9.
32. What is the meaning of *fantastical* in "*are ye fantastical?*" I, iii, 53;— "*whose murder yet is but fantastical*" ? I, iii, 139.
33. What was a *harbinger* ? I, iv, 45; and a *purveyor* ? I, vi, 22.
34. Explain—
 " Herein I teach you
 How you shall *bid God 'ild us* for your pains,
 And thank us for your trouble." I, vi, 12 14.
35. Explain "if the assassination could *trammel up* the consequence, and catch with his *surcease success*." I, vi, 2-4.
36. Explain "That memory, the *warder of the brain* shall be a *fume*, and the receipt of reason a *limbec* only." I, vii, 65-67.
37. What is the meaning of "*travelling lamp*" ? II, iv, 7.
38. Meaning of "Nature's copy's not eterne" ? III, ii, 38.
39. What is meant by "Our hostess keeps her *state*" ? III, iv, 5.
40. Explain "*witches' mummy*." IV, i, 23.
41. What is meant by the *blood-bolter'd Banquo* ? IV, i, 123.
42. What courtier-like reference does Shakespeare make in bringing in "*the evil*" ? IV, iii, 146.
43. Explain the meaning of "rise from her bed, throw her *night-gown* upon her." V, i, 4.
44. Explain—
 " For their *dear causes*
 Would to the bleeding and the grim alarm
 Excite the *mortified* man." V, ii, 3-5.
45. Meaning of "*pester'd* senses" ? V, ii, 23.
46. Explain—
 " They have tied me to a stake; I cannot fly,
 But, *bear-like*, I must fight the *course*." V, vii, 1-2.

ÆSTHETIC.

47. What do you understand the "*Weird Sisters*" in *Macbeth* to be ?
48. Does *Macbeth*, or *Lady Macbeth* say (II, ii, 16) : "*Did not you speak?*" And what do you think of Hunter's distribution of speeches adopted by Furness ?—
 "*Macbeth*: I have done the deed. Didst thou not hear a noise?
 Lady Macbeth: I heard the owl scream and the crickets cry.
 Macbeth: Did not you speak?
 Lady Macbeth: When? Now?
 Macbeth: As I descended.
 Lady Macbeth: Ay."
49. Give your impression of this whole Scene II, and of the effect of the *knocking*. I, 57.
50. What is Coleridge's opinion of the *Porter-Scene* (II, iii, 1-37);

and your own opinion? Can you recall anything similar elsewhere in Shakespeare?

51. How do you reconcile Macbeth's prompt murder of the grooms with his horror at the mere thought of killing Duncan, and his refusal to carry the bloody daggers back to the chamber?

53. Is Lady Macbeth's swoon on hearing of the murder of the grooms, real or feigned—and the grounds of your opinion?

53. How do you explain the difference in Lady Macbeth's manner towards Macbeth after the Banquo ghost scene (III, iv), as compared with her bearing after the murder of Duncan (II, ii)?

54. Do you regard Lady Macbeth as a suicide? And what do you consider the causes of her death?

55. What effect does her death have upon Macbeth, and upon our feeling towards him?

56. The character of Macbeth in brief?

57. The lesson of the play?

SOME TOPICS FOR ESSAYS.

Witchcraft in Shakespeare.
 The Weird Sisters.
 Fair is foul and foul is fair.
 Macbeth's Claims to the Throne.
 Banquo's real Character.
 Hecate.
 The Battles of Act I, Scene II.
 Anachronisms in the Play.
 St. Colme's Inch.
 Colme-Kill.
 Macbeth's Bravery.
 Duncan's Character.
 Macbeth's Residences.
 The Story of King Duff.
 The Treason of Cawdor.
 Polite Speeches in Macbeth.
 The Character of Malcolm.
 Macbeth's Letter to his Wife.
 Macbeth's Piety.
 Macbeth's Religious Belief.
 Macbeth's Conscience.
 You murdering Ministers.
 Imagery drawn from the Theatre.
 Word-painting in Macbeth.
 The Love that follows us sometimes is our Trouble.
 Even-handed Justice.
 Vaulting Ambition.
 Wine and Wassail.
 Banquo's Cursed Thoughts.
 Shakespeare's mode of indicating indirectly the time and circumstances.
 The Air-drawn Dagger.
 Scottish Second-sight.
 The owl, the raven, and other ominous things in *Macbeth*.
 Had he not resembled my Father.
 I could not say Amen.
 Sleep no more.
 Verbal Plays in *Macbeth*.

Color as indicative of Courage.
 The Drunken Porter.
 The Labor we Delight in Physics Pain.
 The Murder of the Chamberlain.
 Lady Macbeth's Swooning.
 Flight of Malcolm and Donalbain.
 Prodigies at the Death of Princes.
 Scone and the Coronation Seat.
 Thou hast it now.
 Macbeth and the two Murderers.
 The third Murderer.
 Better be with the Dead.
 A Solemn Supper.
 Lady Macbeth at the Banquet.
 The Ghost at the Banquet.
 The Moon and Incantations.
 The Witches' Cauldron.
 Harpier, Graymalkin, and Padlock.
 The Three Apparitions in Act IV.
 The Show of Eight Kings and Banquo.
 Macduff's Abandonment of his Family.
 Malcolm's Testing of Macduff.
 James's Touching for the Evil.
 Ross's Tidings to Macduff.
 Significance of the Sleep-walking Scene.
 Macbeth's *Ennui*.
 The Queen's Death.
 The Legend of the Moving Grove.
 The Final Struggle.
 The Lessons of the Play.
 A Single Scene in *Macbeth*.
 A Character in the Play.
 Holinshed's Narrative.
 Scott's Account of *Macbeth*.
 Thinking in Metaphors.

INDEX OF WORDS, PHRASES, AND TOPICS.

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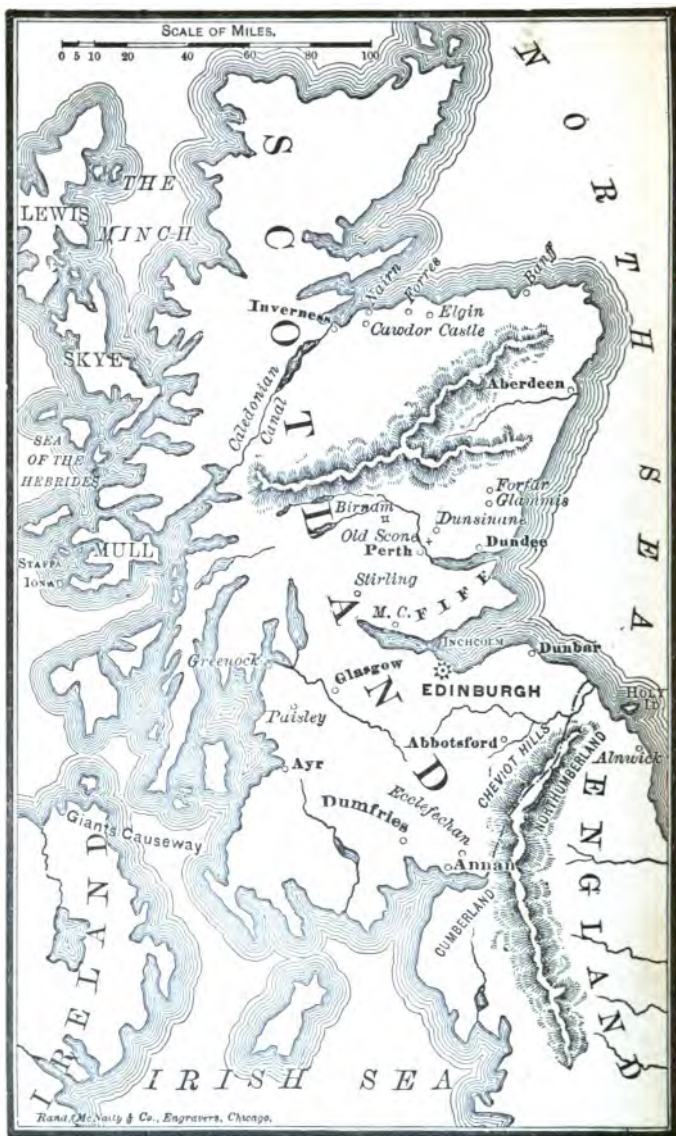
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HOW TO STUDY ENGLISH LITERATURE.

HOW TO STUDY ENGLISH LITERATURE.

[*From George H. Martin, Agent of the Mass. Board of Education.*]

WHAT is wanted is a carefully graded course, which, beginning with the poetry of action, should lead the student step by step to the sentimental and the reflective, all in their simplest forms, thence through the more elaborate narrative to the epic and the dramatic. The aim here is not to teach authors or works, but poetry; and the works are selected for their value as illustrations, without reference to their authors. A parallel course in the study of prose should be pursued with the same end. Then, having learned what poetry is and what prose is, what they contain and how to find their contents, the pupils would be prepared to take up the study of individual authors. Having studied the authors, the final step would be to study the history of the literature, in which the relation of the authors to each other and to their times would appear. This would place the study of literature on a scientific basis, — first elementary ideas, then individual wholes, then relations and classifications.

[*From an address by L. R. Williston, A.M., Supervisor of Public Schools, Boston.*]

How shall the teacher bring his pupils best to see and feel the thoughts of his author as *he* saw and felt them?

First, Read the work carefully with them. Let the teacher read, and question as he reads. Let him often ask for paraphrases, and draw out in every way the thought of his class, making sure that all is clear. Let every *impression* have a corresponding *expression*, which shall re-act, and deepen the impression.

Second, When a part of the work, an act, book, or canto, has been carefully read, assign a theme for a written essay. Let the class tell what the poet has attempted, how he has succeeded, what are the impressions made by the characters, scenes, and descriptions.

Let the teacher himself write upon the themes assigned to his class, and thus give them a model of what he wishes them to do.

Third, When the book or play has been carefully read and studied in this way in all its parts, let it be re-read in a larger and freer way than before. Let the pupils read, and the teacher watch to see if the thought is clearly apprehended by the pupil. Let the fine passages be read again and again by different members of the class, and their rendering be criticised by class and teacher. If the work

read be a play, let the parts be taken by different members of the class. Let all the parts of the work now be studied in their relation to each other and to the whole. Essays now should be written upon subjects suggested by this more comprehensive study of the work,—a comparison of characters, noteworthy scenes and their bearing upon the whole, the style of the author, and his skill in description, dramatic presentation, or invention.

If it is objected that it is impossible for a teacher with a large class to revise and correct such a mass of written work, I answer that it is not to be expected that all the written work of a class should be read and carefully corrected by the teacher. Let him criticize, or rather call upon his class to do so, what is noticeably wrong in the essays as they are read. In these exercises, let the attention be directed chiefly to the thought. Let thought govern and direct expression. From time to time, according to the number of his class and the teacher's ability, let him assign essays to be carefully written and handed in for his own careful reading and criticism. But let there be an abundance of free and rapid writing, that composition, that is, thought put into writing, may become easy and natural. The object of the writing is not to teach the correct use of English, so much as to make clear thinkers and to fix and deepen impressions.

Fourth, With the careful reading and study of some book *in school*, I think it important that there should go the reading of some other book *out of school*. Flowers are not all to be picked and analyzed, but are to be enjoyed as they are seen by "him who runs." "Some books are to be tasted, others to be swallowed, some few to be chewed and digested." Let the pupil have his exercise in merely "tasting" books, with enjoyment as the chief end. Let the teacher be his guide, and merely ask him to report what he finds. In other words, let him read, as we all read when we read for pleasure,—with his mind at ease and open to every charm that genius can present. Let the teacher make the book the subject of conversation with his class, and draw their attention by his questions to the chief points which make it noteworthy.

To what extent shall the memory be called upon in the study of English literature? Not, I think, to commit long passages, whole books, and cantos of poems. Let the pupil absorb as much as possible in frequent reading and in study. Now and then, let a few striking lines, that have been learned by *heart* rather than committed to *memory*, be recited. Do not make a disagreeable task of any such exercise. For, that our pupils may receive the highest and best influence from this study of English literature, it is essential that they love it, and retain only pleasant memories of the hours spent at school in the society of its best authors.

[From *J. M. Buchan, Inspector of High Schools, Ontario, Canada*; quoted in *Blaisdell's "Outline Studies in English Classics,"* a work that should be in the hands of every teacher of our literature.]

With all classes of pupils alike, the main thing to be aimed at by the teacher is to lead them clearly and fully to understand the

meaning of the author they are reading, and to appreciate the beauty, the nobleness, the justness, or the sublimity of his thoughts and language. Parsing, the analysis of sentences, the derivation of words, the explanation of allusions, the scansion of verse, the pointing-out of figures of speech, the hundred and one minor matters on which the teacher may easily dissipate the attention of the pupil, should be strictly subordinated to this great aim. . . . It is essential that the mind of the reader should be put *en rapport* with that of the writer. There is something in the influence of a great soul upon another, which defies analysis. No analysis of a poem, however subtle, can produce the same effect upon the mind and heart as the reading of the poem itself.

Though the works of Shakespeare and Milton and our other great writers were not intended by their authors to serve as text-books for future generations, yet it is unquestionably the case that a large amount of information may be imparted, and a very valuable training given, if we deal with them as we deal with Homer and Horace in our best schools. Parsing, grammatical analysis, the derivation of words, prosody, composition, the history of the language, and to a certain extent the history of the race, may be both more pleasantly and more profitably taught in this than in any other way. It is advisable for these reasons, also, that the study of these subjects should be conjoined with that of the English literature. Not only may time be thus economized, but the difficulty of fixing the attention of flighty and inappreciative pupils may more easily be overcome.

[From F. G. Fleay's "Guide to Chaucer and Spenser."]

No doubtful critical point should ever be set before the student as ascertained. One great advantage of these studies is the acquirement of a power of forming a judgment in cases of conflicting evidence. Give the student the evidence; state your own opinion, if you like, but let him judge for himself.

No extracts or incomplete works should be used. The capability of appreciating a whole work, as a whole, is one of the principal aims in aesthetic culture.

It is better to read thoroughly one simple play or poem than to know details about all the dramatists and poets. The former trains the brain to judge of other plays or poems; the latter only loads the memory with details that can at any time be found, when required, in books of reference.

For these studies to completely succeed, they must be as thorough as our classical studies used to be. No difficult point in syntax, prosody, accidence, or pronunciation; no variation in manners or customs; no historical or geographical allusion, — must be passed over without explanation. This training in exactness will not interfere with, but aid, the higher aims of literary training.

[From Rev. Henry N. Hudson, *Shakespearian Editor*.]

I have never had and never will have anything but simple exercises; the pupils reading the author under the teacher's direction,

correction, and explanation; the teacher not even requiring, though usually advising, them to read over the matter in advance. Thus it is a joint communing of teacher and pupils with the author for the time being; just that, and nothing more. Nor, assuredly, can such communion, in so far as it is genial and free, be without substantial and lasting good, — far better, indeed, than any possible cramming of mouth and memory for recitation. The one thing needful here is, that the pupils rightly understand and feel what they read; this secured, all the rest will take care of itself.

[*From Dr. Johnson, 1765.*]

Let him that is yet unacquainted with the powers of Shakespeare, and who desires to feel the greatest pleasure that the drama can give, read every play, from the first scene to the last, with utter negligence to all his commentators. When his fancy is once on the wing, let it not stoop at correction or explanation. Let him read on through brightness and obscurity, through integrity and corruption; let him preserve his comprehension of the dialogue, and his interest in the fable. And when the pleasures of novelty have ceased, let him attempt exactness, and read the commentators.

[*From Professor Brainerd Kellogg.*]

The student ought, first of all, to read the play as a pleasure; then to read over again, with his mind upon the characters and the plot; and, lastly, to read it for the meanings, grammar, etc.

1. The Plot and Story of the Play.

- (a) The general plot;
- (b) The special incidents.

2. The Characters: Ability to give a connected account of all that is done and most of what is said by each character in the play.

3. The Influence and Interplay of the Characters upon each other.

- (a) Relation of A to B, and of B to A;
- (b) Relation of A to C and D.

4. Complete Possession of the Language.

- (a) Meanings of words;
- (b) Use of old words, or of words in an old meaning;
- (c) Grammar;
- (d) Ability to quote lines to illustrate a grammatical point.

5. Power to Reproduce, or Quote.

- (a) What was said by A or B on a particular occasion;
- (b) What was said by A in reply to B;
- (c) What argument was used by C at a particular juncture;
- (d) To quote a line in instance of an idiom or of a peculiar meaning.

6. Power to Locate.

- (a) To attribute a line or statement to a certain person on a certain occasion;
- (b) To cap a line;
- (c) To fill in the right word or epithet.

[From Blaisdell's "Outlines for the Study of English Classics."]

The following summary of points to be exacted . . . may prove useful:—

I. — Points relative to substance.

1. A general knowledge of the purport of the passages, and line of argument pursued.
2. An exact paraphrase of parts of the whole, producing exactly and at length the author's meaning.
3. The force and character of epithets.
4. The meaning of similes, and expansions of metaphors.
5. The exact meaning of individual words.

II. — Points with regard to form.

1. General grammar rules; if necessary, peculiarities of English grammar.
2. Derivations: (1) General laws and principles of derivations, including a knowledge of affixes and suffixes. (2) Interesting historical derivation of particular words.

III. — The knowledge of all allusions.

IV. — A knowledge of such parallel passages and illustrations as the teacher has supplied.

[From Professor Wm. Taylor Thom, 1883.]

To understand Shakespeare, we must understand his medium of thought, his language, as thoroughly as possible. For this, study is necessary; and one notable advantage of the thorough study of this medium is that the student becomes unconsciously more or less imbued with Shakespeare's turn of thought while observing his turn of phrase. . . .

For the class-room, a non-æsthetic, preliminary study is best. And this may be accomplished in the following way: By studying carefully the Text,—the words themselves and their forms; their philological content, so far as such content is essential to the thought; and the grammatical differences of usage, then and now; by observing accurately the point of view of life (*Weltanschauung*) historically and otherwise, as shown in the text; by taking what may be called the actor's view of the personages of the play; and, finally, by a sober and discriminating æsthetic discussion of the characters, of the principles represented by those characters, and of the play in its parts and as a whole.

I. With regard to the *words themselves* and their *forms*: There is no doubt that Shakespeare's words and word-combinations need constant and careful explanation in order for the pupil to seize the thought accurately or even approximately. Here, as elsewhere, Coleridge's dictum remains true: "In order to get the full sense of a word, we should first present to our minds the visual image that forms its primary meaning." . . .

II. But this does not exhaust the interest of the words themselves. They are frequently so full of a particular use and meaning of their own that they have evidently been chosen by Shakespeare on that account, and can only serve fully their purpose of conveying his meaning when themselves comprehended. This opens up to the pupil one of the most interesting aspects of words, — their function of embalming the ideas and habits of a past generation, thus giving little photographic views, as it were, of the course of the national life. Thus, a new element of interest and weird reality is added when we find that "And like a rat *without a tail*" is not stuffed into the witch-speech in *Macbeth* merely for rhyme's sake (*Mac.* I, iii, 9). It is doubtful if anything brings so visibly before the mind's eye the age, and therefore the proper point of view, of Shakespeare as the accurate following-out of these implied views of life, these old popular beliefs contained in his picturesque language. . . .

III. Difficulties consisting in the forms of words have been already mentioned; but they constitute in reality only a part, perhaps the least part, of the *grammatical* impediment to our apprehending Shakespeare clearly. There is in him a splendid superiority to what we call grammar which entails upon us more or less of close, critical observation of his word-order, if we would seize the very thought. Thus Lady Macbeth speaks of Macbeth's "flaws and starts" as "impostors to true fear" (III, iv, 64). Here, if we understand "to" in its ordinary meaning, we lose entirely the fine force of its use by Shakespeare, "compared to true fear," and fail to see how subtly Lady Macbeth is trying to persuade Macbeth that there is no cause for fear, that he is not truly "afraid," but merely hysterical and unbalanced; and, failing in that, we fail in part to realize the prodigious nerve and force she was herself displaying, though vainly, for Macbeth's sake. So, too, a few lines farther on, Macbeth's fine saying, "Ere humane statute purged the *gentle weal*," becomes finer when we see that "gentle" means for us "gentled," or "and made it gentle" (III, iv, 76). But for the apprehension of such, to us, unwonted powers in our noble mother tongue, we must study: *work*, that is the word for it. We appreciate Shakespeare, as we do other things, when he has cost us something. . . .

IV. With such preliminary and coincident study, the pupil prepares herself for that wider sweep of vision called for by the *views of life and of the universe* expressed or implied by the *dramatis personæ* themselves. The habit of mind thus acquired enables her to comprehend quickly the notions of God, of life, of creation (*Weltanschauung*) found in ante-protestant times; and she is ready to sympathize with humanity, no matter as to age, or race, or clime. . . .

V. Another prolific source of the realization of Shakespeare's conception is obtained by suggesting the *actor's view* to the pupil. There is much quickening of sympathy in representing to ourselves the look, the posture, emphasis, of the character who speaks. The same words have a totally different force according as they are pronounced; and it is like a revelation to a pupil sometimes to learn that a speech, or even a word, was uttered *thus* and not *so*. . . .

VI. Now, all this is preliminary work and should lead up to the *æsthetic* appreciation of Shakespeare's characters; and to that end, real conceptions, right or wrong, are essential. Let it be distinctly understood: all study of words, of grammatical construction, of views of life peculiar to an age past, of bodily posture and gesture, — all are the preparation for the study of the characters themselves; that is, of the play itself; that is, of what Mr. Hudson calls the "Shakespeare of Shakespeare." If the student does not rise to this view of Shakespeare, she had better let Shakespeare alone and go at something else. In studying the lives of such men as Hamlet, or Lear, and of such women as Lady Macbeth or Cordelia, it is of the utmost consequence that the attention of the pupil be so directed to their deeds and words, their expression and demonstration of feeling, — to the things, further, which they omit to say or do, — as to make the conception of personality as strong as possible. . . .

For a class of boys or girls, I hold that the most effectual and rapid and profitable method of studying Shakespeare is for them to learn one play as thoroughly as their teacher can make them do it. Then they can read other plays with a profit and a pleasure unknown and unknowable, without such a previous drill and study.

Applying now these principles, if such they can be called, my method of work is this. One of the plays is selected, and after some brief introductory matter, the class begins to study. Each pupil reads in turn a number of lines, and then is expected to give such explanations of the text as are to be found in the notes, supplemented by her own knowledge. She has pointed out to her such other matters also as may be of interest and are relevant to the text.

When the play has been finished or when any character disappears from the play, — as Polonius in *Hamlet*, Duncan in *Macbeth*, the Fool in *King Lear*, — the class have all those passages in the play pointed out to them wherein this character appears or mention is made of him; and then, with this, Shakespeare's, biography of him before their eyes, they are required to write a *composition* — bane of pupils, most useful of teachers' auxiliaries — on this character, without other *æsthetic* assistance or hints than they may have gathered from the teacher in the course of their study. This is to be *their* work, and to express *their* opinions of the man or the woman under discussion, and is to show how far they have succeeded in retaining their thoughts and impressions concerning the character, and how far they wish to modify them under this review. They are thus compelled to realize what they do and do not think; what they do and do not know; in how far the character does or does not meet their approval, and why. That is, the pupils are compelled to pass judgment upon themselves along with the Shakespeare character. . . .

[From Prof. J. M. D. Meiklejohn's "General Notice," 1879.]

. . . The first purpose in this elaborate annotation is, of course, the full working out of Shakespeare's meaning. . . . This thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. . . . And always new rewards come to the careful reader — in the shape of new meanings, recognition of thoughts he had before missed, of relations between the characters that had hitherto escaped him. . . . It is probable that, for those pupils who do not study either Greek or Latin, this close examination of every word and phrase in the text of Shakespeare will be the best substitute that can be found for the study of the ancient classics.

It were much to be hoped that Shakespeare should become more and more of a study, and that every boy and girl should have a thorough knowledge of at least one play of Shakespeare before leaving school. It would be one of the best lessons in human life, without the chance of a polluting or degrading experience. It would also have the effect of bringing back into the too pale and formal English of modern times a large number of pithy and vigorous phrases, which would help to develop as well as to reflect vigor in the characters of the readers. Shakespeare used the English language with more power than any other writer that ever lived — he made it do more and say more than it had ever done; he made it speak in a more original way; and his combinations of words are perpetual provocations and invitations to originality and to newness of insight.

From all that has been quoted from the foregoing authorities, it may justly be inferred that somehow or other the pupil must be made to feel an *interest* in the author, to *admire* what is admirable in the composition, and really to *ENJOY* its study. Secure this, and all else will follow as a matter of course: fail in this, and the time is wasted.

The following suggestions,¹ or some of them, may be helpful in daily class-work:—

1. At the beginning of the exercise, or as often as need be, require a statement of—
 - (a) The main object of the author in the whole poem, oration, play, or other production of which to-day's lesson is a part.
 - (b) The object of the author in this particular canto, chapter, act, or other division of the main work.
2. Read or recite from memory (or have the pupils do it) the finest part or parts of the last lesson. The elocutionary talent of the class should be utilized here, so that the author may appear at his best.

¹ See Suggestions to Teachers, in Sprague's edition of the First Two Books of *Paradise Lost* and *Lycidas*.

3. Require at times (often enough to keep the whole fresh in memory) a *résumé* of the 'argument,' story, or succession of topics, up to the present lesson.
4. Have the student read aloud the sentence, paragraph, or lines, now (or previously) assigned. The appointed portion should have some unity.
5. Let the student interpret exactly the meaning by substituting his own words: explain peculiarities. This paraphrase should often be in *writing*.
6. Let him state the immediate object of the author in *these* lines. Is this object relevant? important? appropriate in *this* place?
7. Let him point out the ingredients (particular thoughts) that make up the passage. Are they in good taste? just? natural? well arranged?
8. Let him point out other merits or defects,—anything noteworthy as regards nobleness of principle or sentiment, grace, delicacy, beauty, rhythm, sublimity, wit, wisdom, humor, *naïveté*, kindliness, pathos, energy, concentrated truth, logical force, originality; give allusions, kindred passages, principles illustrated, etc.

Passages of special interest may well be made the basis of language lessons and of rhetorical drill. For example, a pupil might be required to master thoroughly the first twenty lines of Macbeth's soliloquy, Act I, sc. vii, 1-20, and then to prepare an oral or written exercise upon them somewhat as follows:—

1. Memorize the lines and recite them with proper vocal expression.
2. (a) Explain any unusual or difficult words and sentences.
(b) Translate the passage into equivalent English, using, as far as possible, different words.
(c) Point out its merits and defects, quoting parallel passages.
3. Call for criticisms by the class.

The pupil proceeds somewhat like this:

(a) "Done" appears to be used in two senses in the first line; the first "done" meaning *ended*, the second meaning *performed*. Richard Grant White puts a period after "well"; and, beginning the next sentence with "It were done (*i. e.* ended) quickly," he puts a comma after 'quickly'. I think this is ingenious, but that it involves virtual tautology; for it would say in effect, "It were ended quickly, if there were no consequences". "Trammel" is an old word for *net* or *shackle*. "Trammel up" seems to mean "gather up as in a fish net". The word "catch" seems to continue the idea of fishing, and this perhaps suggested the words "bank and shoal", if we are to read "shoal" in line 6. "His" in the 4th line appears to be used for *its*, the latter word being not yet well introduced into the English language in Shakespeare's time. "Surcease" is from Latin *supersedere*, through the French *surseoir*, and seems to mean *cessation*. "Be-all" and "end-all" illustrate Shakespeare's skill and boldness in word-coining. "Bank and school." The editors have generally changed "school" to "shoal". It is difficult to assign any satisfactory meaning to

shoal, unless we adopt the imagery drawn from fishing! It is commonly supposed that Shakespeare here represents time as a narrow isthmus, or at least as a narrow sandbank, in the ocean of eternity; but this would tend to *belittle* the present time, whereas he desires here to *magnify* it. Perhaps here is an instantaneous transition from one metaphor to another. Shakespeare is fond of metaphors drawn from school-keeping; and that this is one of them is somewhat confirmed by the ninth and tenth lines, in which are the words "teach bloody instructions, which being taught", etc. "Jump" appears to mean *risk*. "*Ingredience*", 11th line, is *mixture*. The editors generally have changed it to 'ingredients', which would imply that the constituents of the compound remain separate. "Chalice" is so often used of the communion cup as to suggest that the murder partakes of the character of sacrilege. "Double", in the 12th line, is perhaps not so good a word as *triple* would have been. In the 16th line, nearly all the editors join "this" to "Duncan". But such a use of the demonstrative seems odd. It singles out Duncan as if he were little known, or needed to be distinguished from other Duncans! "Clear" in the 18th line seems to mean *blameless*. "Trumpet-tongued" is perhaps suggested by the Scripture passages that speak of angels sounding trumpets, as in the 8th and 9th chapters of *Revelations*. "Taking-off" in line 20 is a euphemism for *murder*.

(b) Provided the deed could be actually ended at the time of its doing, in that case it would be desirable to perform it speedily. Provided the murder could gather up as in a net the results, and snatch a prosperous conclusion at the instant of its cessation; provided this mere stroke could constitute the entirety of the affair, and its complete termination in this world, barely in this world, upon this bench and upon this life's institute of instruction, I should be willing to risk the existence after death. Unfortunately we always meet sentence in this life, in effect inculcating murderous teachings, that, having been imparted, come back to torment the originator. The impartial goddess puts the mixture of the envenomed cup to our own mouths. Duncan is with me in twofold confidence: to begin with, because I am his relation and his liegeman, each of the two a potent motive against the commission of the act; next, because I am his entertainer, that ought to close the gate in the face of the assassin, instead of carrying the dagger in my own hand. Furthermore, the King has exercised his official powers so modestly, has lived so blamelessly in his lofty station, that his merits will beseech like heavenly spirits with clarion voices in condemnation of the profound diabolism of his removal.

(c) In this soliloquy, Macbeth brings up to his own mind the arguments against committing the murder. It is not so much the essential wickedness of the act, as the fear of the consequences, that deters him. He has noticed that even in this life, crime recoils upon the perpetrator. Then he names circumstances which make the fact particularly atrocious.

Last he imagines how the horrible wickedness of the crime will be enhanced in men's estimation by the acknowledged virtues of the good king. — Merit of the passage? Defects? Similar passages?

4. Criticisms and opinions of the class are called for.

The foregoing crude treatment of this passage, supplemented by the judicious comments of the teacher, may illustrate what we believe to be one of the best possible exercises for giving fullness and accuracy in language and for cultivating the taste. The rendering of a celebrated passage into exactly equivalent words furnishes, to a large extent, the same excellent discipline that is afforded by translating from a classical author. It will be found, upon inspection, that our notes are prepared with a view to such exercises. Sometimes interpretations that are very nearly equivalent are given, in order that a nicety of taste and a felicity of expression may be developed in choosing among them. Care must be taken, however, not to push these or any other class exercises so far into detail as to render them uninteresting, or to withdraw attention from the great features of the play. It must ever be borne in mind that it is of vital importance to make the student *enjoy* this study.

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